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ABSTRACT

This curriculum guide for those who desire to make a full- or part-time career of custom sewing is designed with the domestic sewing machine in mind for the independent worker or small business. Intended for grades 11-12 consumer and homemaking students with two years of previous vocational home economics or students enrolled in occupational clothing production and management classes, the materials are developed for use in a twelve-to-eighteen-week, in-depth course or in an occupational clothing production and management class. The guide contains six instructional units: Fabrics and Textiles, Body Measurement and Altering Flat Patterns, Construction Techniques, Home Products, Alteration of Ready-Made Clothing, and Business Principles in Custom Sewing. The format includes some or all of eight basic components: performance objectives, suggested activities for teacher, information sheets, assignment sheets, job sheets, transparency masters, tests, and answers to tests and assignment sheets. (YLB)

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VOCATIONAL HOME ECONOMICS EDUCATION

CUSTOM SEWING

STATE DEPARTMENT OF
VOCATIONAL AND TECHNICAL EDUCATION
STILLWATER, OKLAHOMA

FUTURE HOMEMAKERS OF AMERICA
FHA
HERO
TOWARD NEW HORIZONS

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CUSTOM SEWING

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Curriculum and Instructional Materials Center

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CUSTOM SEWING

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FOREWORD

We believe that the single most effective way to improve vocational education is through the development and utilization of a good and sound instructional materials delivery system. We feel that *Custom Sewing* will expedite program uniformity, set minimum program standards, and provide a means for a higher level of student and teacher accountability in this state.

Custom Sewing is designed for 11th or 12th grade consumer and homemaking students who have had two years of previous vocational home economics or students enrolled in occupational clothing production and management classes. The contents of *Custom Sewing* build upon the foundation set in the clothing and textiles sections of *Home Economics I: Basic Core Curriculum* and *Home Economics II: Basic Core Curriculum.* This in-depth study is designed to increase basic knowledge and develop skills in fabrics and textiles, body measurement and altering flat patterns, construction techniques, home products, alteration of ready-made clothes, and business principles.

The instructional materials in *Custom Sewing* are developed for use in a twelve to eighteen week in-depth course offering or in an occupational clothing production and management class. It is believed that this in-depth curriculum will afford each home economics teacher an opportunity to increase students' skills for possible employment in this area. As teachers use these materials in the classroom, the individual student will be better prepared to assume the multi-role demanded as a wage earner and consumer. It is our belief that the total vocational home economics program will become more effective through its use.

Francis T. Tuttle, State Director
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PREFACE

Is this another classroom text on garment construction that will be setting on your shelf collecting dust? We think not. We designed this CIMC publication with the teacher and student in mind. It is designed to be a useful teaching tool for you.

This curriculum guide is for those who desire to make a full or part-time career of custom sewing. It differs from the *Needles Trades* curriculum in two ways. It was developed with the domestic sewing machine in mind, and it was designed for the independent worker or small business.

The values of our current society have forced new techniques and approaches onto the custom worker. Hand work and traditional methods of construction are still valued but, in most cases, are impractical for those who need to make a living from custom work. Methods presented in these instructional materials may be different from those to which you have become accustomed. We will be the first to agree that there are other ways to solve similar problems. Nevertheless, business people, industrial representatives, custom workers, and educators pooled energies and developed the following approaches to custom work. They strove for high quality and functional techniques that capitalize on efficient use of time, energy, and customer satisfaction.

Students may utilize the following techniques and information in their career, or they may in time develop a style of their own. Whatever the case, the custom workers must remember the importance of adjusting their techniques towards meeting the desires and wishes of each individual customer.

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Appreciation is expressed to the many individuals who gave their time, talents, and knowledge in the preparation of this publication. Without their combined efforts this publication would not have been possible. The content of *Custom Sewing* was planned and reviewed by:

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Special thanks and recognition are given to the following people and/or businesses for assistance with technical content during the development and publication of *Custom Sewing.*

Bates Brothers Clothing	Stillwater, Oklahoma
Fabricut Manufacturing Company	Pryor, Oklahoma
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Northside Cleaners	Stillwater, Oklahoma
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Much of the work that goes into the making of a curriculum manual is not apparent when using the book. There are many people behind the scenes who make a publication possible. Special appreciation is extended to the Word Processing Center--Teddi Cox, Lori Griffin, Teresa Osmoe, and Terra Stone--for making sure the final typed copies are of the highest quality. The art work in this book deserves special commendation. Edith Mekis, illustrator, exhibited tremendous patience and skill during the production of this book, qualities that some people often lose when deadlines are tight and working hours long. Not only were her artistic skills extremely professional, but she was able to manage the production of the art work with skill and tact. Jon Dickey, illustrator, also deserves special thanks for the many drawings he contributed to this book, all of which were of the highest professional quality. Bill Dunn, Dayna King, Esther Randall, Ronda Weisz, and Carrie Williams also contributed to the art work in *Custom Sewing.*

A special thanks is given to four individuals from the Curriculum and Instructional Materials Center whose talents, energy, and support have been invaluable to me in the development of this manual. Thanks to Joyce Sawatzky and Debbie Truitt for their leadership and management role and thanks to Sarah Mussett and Heather Kloer for their part in assuring clarity and quality in the final product.

Ellen Halmes, Curriculum Writer
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USE OF THIS PUBLICATION

Instructional Units

Custom Sewing includes six instructional units. A standard format was established in 1970 for development of instructional materials for all Oklahoma vocational teachers. This format, includes eight basic components which form a unit of instruction: performance objectives, suggested activities for teacher, information sheets, assignment sheets, job sheets, transparency masters, tests, and answers to tests and assignment sheets. Depending on the specific objectives, transparency masters, assignment sheets, and job sheets may or may not be included in the unit of instruction.

All of the unit components "zero in" toward measurable and observable learning outcomes. Teachers are encouraged to supplement, personalize, localize, and motivate with these materials in order to develop a complete teaching-learning process.

Units of instruction are designed for use in more than one lesson or class period of instruction. Careful study of each unit of instruction by the teacher will help him/her determine:

A. Amount of material that can be covered in each class period
B. Skills which must be demonstrated
  1. Supplies and equipment needed
  2. Amount of practice needed
  3. Amount of class time needed for demonstrations
C. Supplementary materials, such as pamphlets and filmstrips, that must be ordered
D. Resource people who must be contacted

Performance Objectives (white pages)

Each unit of instruction is based on the performance needed for successful employment in an occupational area. Performance objectives are stated in two forms: unit objectives, stating the subject matter to be covered in a unit of instruction; and specific objectives, stating the student performances necessary to reach the unit objective.

Since the objectives of the unit provide direction for the teaching-learning process, it is important that the teacher and students have a common understanding of the intent of the objectives. Following is a list of performance terms, their meanings, and behavioral synonyms which may have been used in this material:

A. Name--The individual supplies a name for objects, events, or people

Behavioral synonyms: Label, list, letter, record, reiterate, repeat, write

B. Identify--The individual selects a named, described, or pictured object by pointing to it, touching it, picking it up, or selecting it

Behavioral synonyms: Select, mark, match, choose, judge

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C. State a rule--The individual communicates a relationship or principle which could be used to solve problems or perform a task

D. Apply a rule--The individual supplies an answer to a problem by using a stated relationship or principle

Behavioral synonyms:	Solve, calculate

E. Describe--The individual relates sufficient characteristics or properties of an object or event so that a second individual will be able to state what is being discussed

Behavioral synonyms:	Define, discuss, interpret, recite, tell how, tell what happens when

F. Distinguish--The individual selects an object or event from two or more which are easily confused

Behavioral synonyms:	Discriminate, differentiate

G. Order--The individual arranges three or more objects or events in a sequence based on a stated property

Behavioral synonyms:	Arrange, sequence, list in order, classify, divide, isolate, sort

H. Construct--The individual makes a physical object, a verbal statement, or a drawing

(NOTE: Construct is used when the finished product or result is important.)

Behavioral synonyms:	Draw, make, build, design, formulate, reproduce, transcribe, convert, put together, compile

I. Demonstrate--The individual performs several operations necessary to carry out a specified process

(NOTE: Demonstrate is used when it is desirable to watch the student perform a task, one of the highest levels of student performance.)

Behavioral synonyms:	Show your work, show procedure, perform an experiment, perform the steps, operate, remove, replace, turn off/on, (dis) assemble, (dis) connect

The objectives should be provided for students and stressed throughout the teaching-learning process. This will help answer any questions concerning performance requirements for each instructional unit. The objectives can also help determine teaching strategies and instructional methods. Prepare for each unit by deciding how each objective can best be taught.

The objective sheet may be also used as a quick pretest to determine prior knowledge of students and if further study or activities are necessary. Teachers should feel free to modify, delete, or add objectives in order to meet the needs of the students and community. When changes in objectives are made, the teacher should remember to supply the needed information, assignment and/or job sheets, and criterion test items.

Suggested Activities (pink pages)

This component is included only in teacher material. The suggested activities page assists teachers during the preparation stage of the teaching-learning process by providing suggestions for delivery and/or presentation during the instructional process. Read the suggested activities before teaching the units so supplemental materials can be obtained, audio-visual materials prepared, and outside resources contacted. Duties of the teacher will vary according to the particular unit.

The references that are listed are ones used in the development of each unit. They should be used by the teacher to supplement her/his knowledge of the subject area or to help students with particular interest or occupational objective in the area covered.

Information Sheet (green pages)

The information sheet provides "must know" content essential for meeting the cognitive (knowledge level) objectives of the unit. The information is written in a topical outline form and is keyed to the specific objectives.

Teachers will find that the information sheet serves as an excellent guide for presenting background knowledge necessary to develop the skills specified in the unit objective. The information sheet may also be used for coordination activities and advisory committees.

Students should read the information sheet before the information is discussed in class. Space is provided in margins for students and teachers to add notes that supplement, localize, personalize, and provide motivation for each unit.

Transparency Masters (white pages in teacher material and green in student material)

Transparency masters provide information in a special way. The students may see as well as hear the material being presented, thus reinforcing the learning process. Transparencies may present new information or they may reinforce information presented in the information sheet. They are particularly effective when identification is necessary.

Transparencies should be made and placed in the notebook where they will be immediately available for use. Transparencies direct the class's attention to the topic of discussion. It is recommended that teachers stand away from the overhead projector when discussing transparency material to avoid speaking too loudly.

Assignment Sheets (brown pages)

Assignment sheets give students a chance at problem solving, self-assessment, and/or practical experience with the information. They assist students in the application of knowledges which are necessary prerequisites to skill development. These may be given to the student for completion in class or used for homework assignments. Answer sheets are provided when appropriate and can be used by the student and/or teacher for checking student progress.

Job Sheets (blue pages)

Job sheets are another important segment of a unit of instruction. The job sheets provide a list of equipment, tools, and materials needed to complete a manipulative or psychomotor skill. They describe a step-by-step procedure needed to complete each task or job. Diagrams, photographs, and illustrations are provided to assist students in achieving the skill.

A teacher should demonstrate to students the procedures outlined in each job sheet. Furthermore, the teacher needs to localize the job sheet accordingly to the equipment and supplies available in the local lab or shop situation. Job sheets also furnish potential employers with a picture of the skills being taught and the performances they might reasonably expect from a person who has had this vocational instruction.

Tests (yellow pages)

This component provides criterion-referenced evaluation of every objective listed in the unit of instruction. It is crucial to note that both paper-pencil and performance objectives must be evaluated.

The tests may be written or oral. It is recommended that the tests be divided into shorter tests covering three or four objectives at a time and given soon after those objectives have been covered. A selection of questions from the units covered may be used for final tests at the end of each term if desired. If objectives have been added, deleted, or modified, be sure to make the changes on the test.

The acceptable response on a unit test, eighty-five percent in most units, may be raised or lowered to fit the topic or students' ability levels. The percentage applies to the overall score, not to each individual question. The final unit grade should be obtained by using the "paper-pencil" score along with teacher evaluations of student demonstrations of the desired skills.

Answers to Test and Assignment Sheets (pink pages)

These components are designed to assist the teacher in evaluation of student performances.

Page Numbering

Each publication from the Curriculum and Instructional Materials Center is assigned a specific abbreviation. For example, Custom Sewing has been abbreviated CS. The units are then numbered consecutively. An example of a page number is CS - 1. Since CIMC publications are loose leaf, this system of page numbering was adopted so pages from different manuals would not get mixed up.

Methods of Disseminating Material

Material may be given out a unit or page at a time to keep the material before the students always new. Some teachers ask students to furnish a three-ring binder for the units while studying a particular unit. This is more convenient for taking the material home to study. Each unit is then placed in the larger binders upon its completion. The large binders may be purchased at cost from the CIMC. Some teachers have stored the materials by units in filing cabinets or boxes until needed for use. All the units may be given out at once if desired.

Student materials should be provided for each student for best results. They may be purchased in-state for less than a teacher can reproduce the materials, especially when the teacher's time is considered. Student materials contain everything but the test answers, answers to assignment sheets, and suggested activities. The tests are collated all together at the back of student material and should be removed and stored until needed. The students should be allowed to take their materials home at the end of the year.

Teaching Methods

It is a challenge to keep students motivated. Supplement the objectives by providing the "why," personal experiences, and current information. Prepare for each unit by deciding how each objective can best be taught. Allow students to become involved in preparing and planning.

FABRICS AND TEXTILES
UNIT I

UNIT OBJECTIVE

After completion of this unit, the student should be able to name desirable fabric characteristics. The student should also demonstrate the ability to work with a variety of fabric types. This knowledge will be evidenced by completion of assignment sheets, job sheets, and unit test with a minimum of 85 percent accuracy.

SPECIFIC OBJECTIVES

After completion of this unit, the student should be able to:

1. Match terms associated with fabrics and textiles to their correct definitions.
2. Name the desirable characteristics of fabric.
3. Select from a list guidelines to follow when coordinating patterns with fabrics.
4. Classify basic natural fibers according to their characteristics.
5. Classify basic synthetic fibers according to their characteristics.
6. Complete a chart on characteristics and uses of thread.
7. Match types of dye procedures to their correct descriptions.
8. Identify basic methods of fabric construction.
9. Distinguish between techniques to use when working with woven, nonwoven, and knit fabrics.
10. Describe types of plaid.
11. Select from a list guidelines for working with plaids.
12. Identify unknown fibers.
13. Use textile labels to make fabric comparisons.
14. Rate dye method used on fabrics.
15. Rate characteristics of fabric.
16. Coordinate patterns with fabrics.

17. Demonstrate the ability to:
    - a. Apply fiber tests to fabrics with unknown fiber content.
    - b. Inspect dye penetration and effectiveness.
    - c. Apply quality tests to fabrics.
    - d. Identify napped fabric.
    - e. Work with napped fabric.
    - f. Work with interlock knits.
    - g. Distinguish between even and uneven plaids.
    - h. Work with plaids.

FABRICS AND TEXTILES
UNIT I

SUGGESTED ACTIVITIES

I. Suggested activities for instructor:

   A. Provide student with objective sheet.

   B. Provide student with information, assignment, and job sheets.

   C. Discuss unit and specific objectives.

   D. Discuss information and assignment sheets.

   E. Demonstrate and discuss procedures outlined in job sheets.

   F. Avoid using fiber blends on Job Sheet #1.

   G. Provide students with examples of clothing which illustrate both desirable and undesirable dye methods and fabric characteristics.

   H. Provide students with examples of custom-made clothing where the pattern and fabric do not enhance one another.

   I. Give test.

   J. Reteach if necessary.

II. Instructional materials:

   A. Objective sheet

   B. Information sheet

   C. Assignment sheets

      1. Assignment Sheet #1--Identify Unknown Fibers

      2. Assignment Sheet #2--Use Textile Labels to Make Fabric Comparisons

      3. Assignment Sheet #3--Rate Dye Method Used on Fabrics

      4. Assignment Sheet #4--Rate Characteristics of Fabrics

      5. Assignment Sheet #5--Coordinate Patterns with Fabrics

D. Job sheets

1. Job Sheet #1--Apply Fiber Tests to Fabrics with Unknown Fiber Content
2. Job Sheet #2--Inspect Dye Penetration and Effectiveness
3. Job Sheet #3--Apply Quality Tests to Fabrics
4. Job Sheet #4--Identify Napped Fabric
5. Job Sheet #5--Work with Napped Fabric
6. Job Sheet #6--Work with Interlock Knits
7. Job Sheet #7--Distinguish Between Even and Uneven Plaids
8. Job Sheet #8--Work with Plaids

E. Test

F. Answers to test

III. Unit references:

A. Instructional Materials Laboratory. *Fibers and Fabrics Series.* Columbia: University of Missouri, n.d.

B. Potter, M. David, and Corbman, Bernard P. *Fiber to Fabric.* New York: McGraw-Hill, Inc., 1967.

C. Hollen, Norma, and Saddler, Jane. *Textiles.* New York: MacMillan Company, 1973.

D. McDermott, Irene E. *Homemaking for Teenagers: Book Two.* Peoria, Illinois: Charles A. Bennett Co., Inc., 1976.

E. *Thread.* Stamford, Connecticut: Coats and Clark Inc. Educational Bureau, n.d.

IV. Additional reference--Palmer, Patti, and Pletscher, Susan. *Sewing Skinner Ultrasuede.* P.O. Box 8422, Portland, Oregon, 97207.

(NOTE: This 1978 publication is available for $4.50 from the above address.)

FABRICS AND TEXTILES
UNIT I

INFORMATION SHEET

I. Terms and definitions

A. Textile--Constructed fabric or raw material suitable for use as cloth

B. Fibers--Hairlike structures from which all cloth is made

C. Natural fibers--Fibers from plants and animals that retain their original chemical structure

D. Synthetic fibers--Fibers chemically adjusted or completely formed by chemicals through an industrial process

E. Fiber blends--Various fibers combined to form a fabric that has some characteristics of each fiber used

(NOTE: Usually, natural and synthetic fibers are combined to achieve comfort and strength. The fabric usually takes on the characteristics of the fiber that makes up the largest percentage.)

F. Yarns--Fibers twisted and intertwined to make long strands used in weaving or knitting

G. Weave--Two or more sets of yarns interlaced at right angles to each other

H. Knit--One or more yarns in a series of interlocking loops

I. Nonwoven--Fibers fused together in a random formation

J. Greige goods--Textiles before they are bleached or dyed

K. Resiliency--Capability of fabric to spring back to its original shape if crushed

L. Selvage--Self-edge of yard goods formed in manufacturing

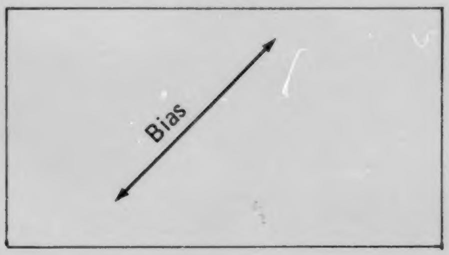
M. Grain--Lengthwise and crosswise position of yarns in a woven fabric; these should be at a 90° angle to one another

N. Off grain--Fabric in which lengthwise and crosswise yarns are not at a 90° angle

INFORMATION SHEET

O. Bias--Diagonal of fabric

(NOTE: The bias is at a 45° angle to the lengthwise and crosswise yarns.)



P. Warp knit--Has appearance of woven textiles and has one-way minimal stretch; holes may remain from needle repair work

Q. Interlock knit--Fabric that requires special handling because of its tendency to run

R. Nap--Raised fibers on a fabric surface which form a definite one-way pattern because of the way the fibers feel and the color and sheen they present

S. Pilling--Small balls formed on the surface of a fabric

(NOTE: These balls are formed by broken fibers that roll back and are unable to break off. These are more common in synthetics because of the fiber's strength.)

T. Hand--Way a fabric feels

Examples: Silky, harsh, soft, crisp, dry

U. Tailoring--Making, repairing, or altering clothes, especially suits or coats

II. Desirable characteristics of fabric

A. Resiliency

B. Pill resistance

C. Shape retention

D. Color retention

INFORMATION SHEET

III. Guidelines to follow when coordinating patterns with fabrics

A. The more gathers a pattern has, the more fluid and lightweight the fabric should be

B. The heavier or more inflexible a fabric is, the less gathers, fullness, or draping characteristics the pattern should have

C. The more tailored a pattern is, the more shape retention the fabric should have

Example: Make a tailored jacket with a firm fabric such as kettlecloth rather than a fluid fabric such as jersey

D. The more complex the pattern is, the more subdued and subtle a printed design should be

E. The more details and lines a pattern has, the more appropriate a solid colored fabric is

F. The larger the design of a printed fabric, the simpler the pattern should be

IV. Characteristics of the basic natural fibers (Assignment Sheets #1 and #4)

(NOTE: These characteristics should be considered when working with these fibers.)

A. Wool

1. Weakens when wet

   (NOTE: Do not hang, pull, or rub wool when wet because the garment's shape will become distorted.)

2. Turns yellow when exposed to sunlight or bleach

3. Is highly resilient

4. Shrinks unless shrinkage control finish has been applied

   (NOTE: Always wash wool in cold water.)

5. Resists abrasion; therefore, wears well

   (NOTE: This depends upon quality.)

6. Forms felt when friction, heat, and moisture are applied

   (CAUTION: Do not wash wool in hot water or use a long wash cycle.)

INFORMATION SHEET

7. May become shiny from ironing without a press cloth

   (NOTE: If this happens, sponge with a 5% solution of white vinegar and water and steam with a press cloth.)

8. Is absorbent

B. Silk

1. Is strong when wet
2. Turns yellow when exposed to perspiration, sunlight, or bleach
3. Is usually wrinkle-resistant, depending upon finishing procedure
4. Shrinks minimally
5. Resists abrasion; therefore, wears well
6. Is not always colorfast; therefore, dry cleaning is preferable
7. May be damaged by detergent but not mild soap
8. Is absorbent

C. Linen

1. Is strong when wet
2. Has low resiliency; therefore, wrinkles easily
3. Shrinks minimally
4. Wears at creases and folds

   (NOTE: Do not repeatedly iron sharp crease in linen in the same place.)

5. Is absorbent

D. Cotton

1. Is strong when wet
2. Is moderately resistant to sunlight
3. Has low resiliency; therefore, wrinkles easily
4. Shrinks maximally
5. Resists abrasion; therefore, wears well

   (NOTE: This depends upon quality.)

6. Is absorbent

INFORMATION SHEET

V. Characteristics of the basic synthetic fibers (Assignment Sheets #1 and #4)

(NOTE: These characteristics should be considered when working with these fibers.)

A. Rayon

1. May lose up to 50 percent of its strength when wet

   (NOTE: Do not wring or twist when wet.)

2. May shrink when drying
3. Has low resistance to abrasion
4. May fade when washed
5. May require dry cleaning

   (NOTE: Quality in rayon varies from one extreme to the other. Good quality rayons have the strength of cotton and can be washed and bleached in the same way.)

6. Has excellent draping qualities
7. Has excellent dye absorption

B. Acetate

1. Is weakened when wet
2. Shrinks
3. Has low resistance to abrasion
4. Is sensitive to heat
5. Has low strength
6. Can be bleached
7. May require dry cleaning
8. Has tendency to show needle holes from repair work

C. Nylon

1. Does not shrink
2. Resists abrasion
3. Becomes discolored from excessive heat

INFORMATION SHEET

4. Pills
5. Requires dry cleaning to remove oil and grease stains
6. Wrinkles permanently in hot water or dryer
7. Is damaged by strong acids but resists chlorine bleach
8. Has high strength
9. Picks up colors if washed with colored items

   (NOTE: Wash white nylon separately.)

D. Polyester

1. Does not shrink

   (NOTE: Polyester itself does not shrink, but some polyester blends tend to draw up after washing; therefore, preshrinking is highly recommended. Heat from washing and drying may also promote shrinking.)

2. Resists abrasion
3. Glazes if ironed at high temperature
4. Pills
5. Has high resiliency
6. Resists acid, bleach, and sunlight damage

   (NOTE: This is why polyester is often blended with cotton.)

7. Has high strength
8. Requires simple, easy care

   (NOTE: This is why polyester is often blended with cotton.)

VI. Characteristics and uses of thread

(NOTE: To assure good color blending, select thread a shade darker than the fabric.)

Thread	Characteristics	Uses
Silk	Strong; smooth; elastic; excellent acceptance of dye; poor retention of dye if washed; expensive	Silk, wool

INFORMATION SHEET

Thread	Characteristics	Uses
Silk	(NOTE: Silk is good for basting because it does not leave an imprint on the fabric after pressing.)	
Cotton	Not as strong as silk; smooth; excellent acceptance of dye; good retention of dye; inexpensive (NOTE: Quality of cotton thread varies greatly. Mercerizing adds strength.)	Cotton, linen, wool
Nylon	Strong; smooth; elastic; transparent; wiry (NOTE: Loosen machine tensions when sewing with nylon thread.)	Nylon, nylon blends (NOTE: To avoid frequent thread change clear nylon is often used for alterations and appliqué. It comes in various thicknesses.)
Polyester		
Regular spun polyester	Strong; fuzzy surface will decrease "sewability" and knots may form on thread in sewing machine; somewhat elastic; average acceptance of dye; good dye retention; reasonable price	Any fabric
Tow spun polyester (NOTE: This thread usually comes on a long cardboard tube and is not made in the U.S.A.)	Smoother than regular spun polyester thread; stronger than regular spun polyester thread; more elastic than regular spun polyester thread; average acceptance of dye; good dye retention; more expensive than regular spun polyester thread (NOTE: Tow spun polyester thread has longer fibers.)	Any fabric

INFORMATION SHEET

Thread	Characteristics	Uses
Cotton polyester core thread	Strong; smooth; elastic; good acceptance of dye; good dye retention; good acceptance of dye (NOTE: This thread construction method has the advantages of both cotton and polyester.)	Any fabric

VII. Types of dye procedures (Assignment Sheet #3)

A. Solution dye--Color added to chemical substance before it is made into fiber; provides good dye penetration

B. Fiber dye--Color added to loose fibers before they are spun into yarn; expensive but provides good dye penetration

C. Yarn dye--Color added after spinning of yarn but before fabric construction; less expensive but still provides dye penetration

(NOTE: Sometimes yarn dye procedure can be detected by the white or lighter colored core of yarn.)

D. Piece dye--Color added after fabric is constructed; costs less but provides poorer dye penetration

(NOTE: Sometimes piece dye procedure can be detected by color variation on the yarns when fabric is unraveled.)

E. Printing--Colored design is rolled onto constructed fabric

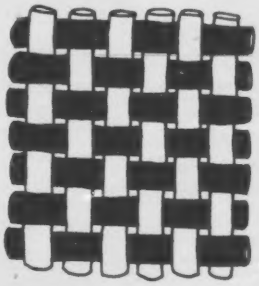
(NOTE: This procedure is very acceptable unless the manufacturer has attempted to achieve a solid color effect.)

INFORMATION SHEET

VIII. Basic methods of fabric construction (Assignment Sheet #2)

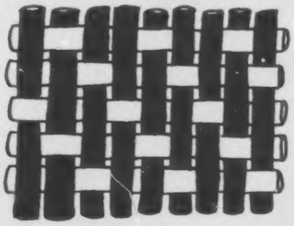
(NOTE: All construction methods have been enlarged for illustration purposes.)

A. Plain weave

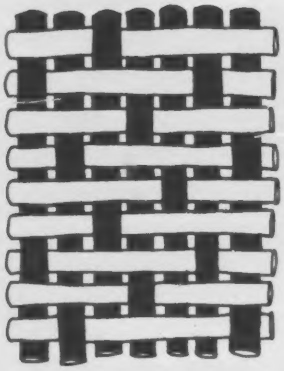


B. Twill weave

(NOTE: Notice diagonal pattern in weave.)

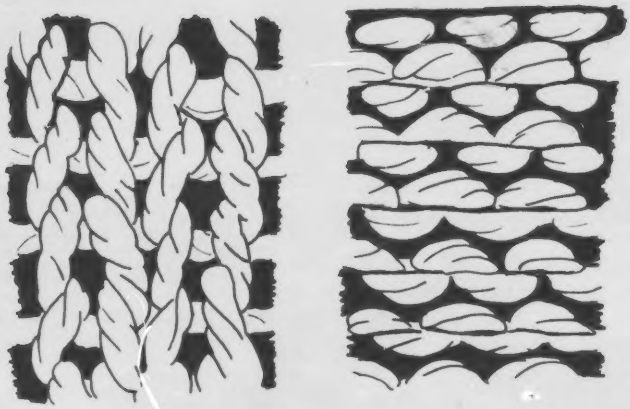


C. Satin weave

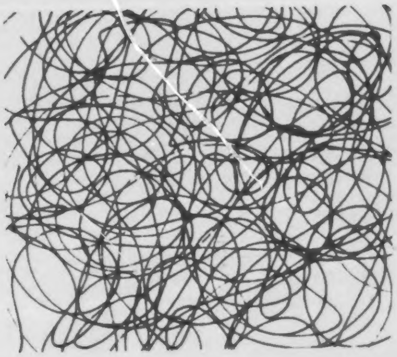


INFORMATION SHEET

D. Knit



E. Nonwoven



IX. Techniques to use when working with woven, nonwoven, and knit fabrics.

A. Woven fabrics

1. Preshrink fabric

   (NOTE: This is to shrink the fibers and to relax the fabric from being stretched on the loom.)

2. Use sharp needles

   (NOTE: Ball point needles may cause seam to pucker.)

3. Use seam finishes

   (NOTE: More secure seam finishes are needed for satin, some twill, and some loose plain weaves because they have fewer interlocks.)

INFORMATION SHEET

4. Avoid minute details when using satin-weave fabrics

   (NOTE: Because the satin weave does not contain as many interlocks as a plain weave, it is not as stable and its yarns are more likely to pull away from small detailed areas.)

B. Knits

(NOTE: Techniques vary depending on how much stretch the knit has.)

1. Preshrink fabric

2. Lay pattern on fabric so the most stretch will encircle the body horizontally

   (NOTE: This can be ignored for fabric that is not to be used for active wear or does not have a great amount of stretch.)

3. Lay pattern on fabric in direction of nap if possible

   (NOTE: Because of the loop formation in knits, light reflects on it differently in different directions.)

4. Use ball point needles and pins

5. Use seam finishes or hem tape optionally; they are usually unnecessary

6. Hold fabric taut while sewing

7. Press carefully to prevent shining or permanent distortion

   (NOTE: It is impossible to repair a knit that has been ruined by overpressing.)

8. Use stretch stitch on seams that will be exposed to stress

   Examples: Swimwear, active sportswear
   Armhole and crotch seams on
   stretch knits

   (NOTE: The type of stitch you use will depend upon what is available on your machine.)

   (CAUTION: Test the "stretch" of your stretch stitch. Some stitches seem to bind seams rather than allowing them to give.)

9. Stabilize waist and shoulder seams with seam tape

   (NOTE: This is not always done.)

10. Stabilize buttonholes and pocket tops by using interfacing or other stable fabric

INFORMATION SHEET

C. Nonwoven fabrics

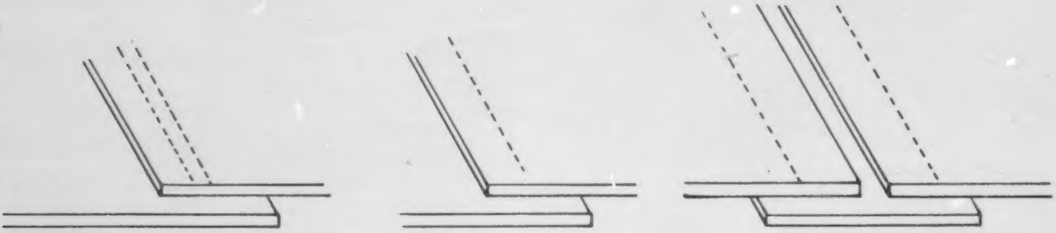
1. Store in rolled tube form

   (NOTE: Creases may be difficult to remove except in interfacing.)

2. Use simple pattern

3. Use as little gathering as possible

4. Lap seams



5. Prepare pattern by omitting or adjusting seam allowance on some pieces

   Examples: Collars, pockets, lapped seams

   (NOTE: This is especially important when sewing with high cost leather-like fabrics. If seam allowance trims are preplanned, pattern pieces may be placed closer together, saving expensive inches of material!)

6. Be flexible when considering correct grainline

   (NOTE: Some nonwovens have no grain direction; others have a general direction which still allows for flexibility and the ability to save inches.)

7. Use tape and paper clips instead of pins

8. Do not make mistakes; needle punch holes are permanent and resewing may weaken fabric

   (NOTE: Make a test garment from muslin, felt, or nonwoven textile.)

9. Use long stitches

   (NOTE: Small stitches tend to cut or weaken the seam.)

INFORMATION SHEET

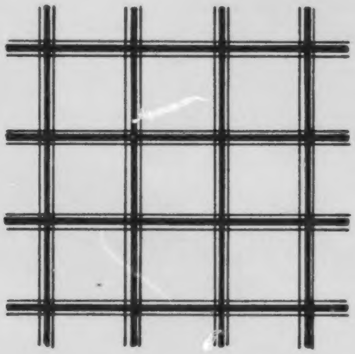
X. Types of plaids

A. Printed plaid--Design is visible on only one side; lines of plaid design usually do not follow straight grain of fabric

(NOTE: If plaid is only slightly off grain, match plaids instead of following grain.)

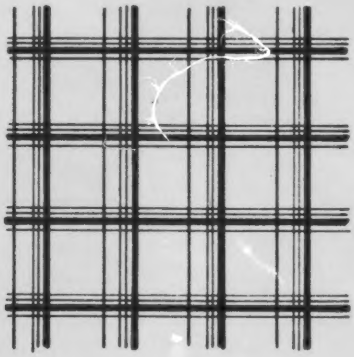
B. Woven plaid--Design is visible on both sides; each yarn has been yarn dyed, solution dyed, or fiber dyed

C. Even plaid--Line pattern is the same in any direction from a main stripe



D. Uneven plaid--Line pattern is not the same in every direction from a main stripe

(NOTE: Uneven plaids are more difficult to work with.)



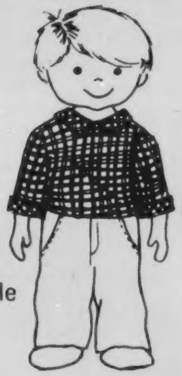
INFORMATION SHEET

XI. Guidelines for working with plaids (Assignment Sheet #5)

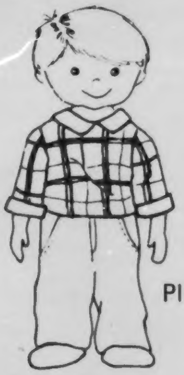
A. Avoid complicated patterns

B. Keep size of plaid in scale with garment and wearer

(NOTE: Small adults should also wear smaller plaids.)



Preferred Scale



Plaid Too Large

C. Follow pattern envelope suggestions

Examples:	Does picture of finished garment use a plaid? Do the instructions say, "Not suitable, for plaids"?

D. Allow extra fabric yardage for matching all plaids

Examples:	Plaids with large designs require more yardage than plaids which repeat themselves often
	Larger patterns require more yardage than smaller patterns
	Garments with long pieces will require more fabric than garments that include average or short pieces
	Unbalanced plaids require more fabric than balanced plaids

E. Avoid off grain printed plaids

F. Place the most dominant vertical plaids down the center front and center back

G. Avoid placing dominant horizontal lines at bust, waist, or hips unless you want area to look larger

H. Make fitting adjustments before cutting fabric

I. Use sewing line (not cutting line) when laying out pattern to match plaids

FABRICS AND TEXTILES
UNIT I

ASSIGNMENT SHEET #1--IDENTIFY UNKNOWN FIBERS

(NOTE: This assignment sheet should be used with Job Sheet #1.)

Pat, a regular customer, brings in several bundles of fabric. Even though it is common practice for you to request that each customer preshrink each cut of fabric, Pat says that there just wasn't enough time and asks if you would do it. After agreeing on the cost of this service, you decide to do it.

Before Pat leaves you discuss the fiber content of the fabrics and find out that all identification has been lost. All Pat remembers is that most of the fabric was quite expensive.

As you can see, it may be your responsibility to find out if fabrics can be preshrunk safely and, if they can be preshrunk, what method should be used. Using the information below and Job Sheet #1, identify the fibers provided by the instructor.

(NOTE: The tests on the following pages will provide you with the basic information you need to know to be able to make sound decisions when preshrinking fabrics. There are many more fibers available and blends of fibers are more difficult to identify. If you cannot identify a fabric, wash a sample; then detect any change in size, shape, hand, or color. Most synthetics [except acetate and possibly rayon] require similar washing care.)

ASSIGNMENT SHEET #1

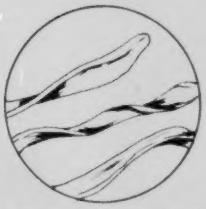
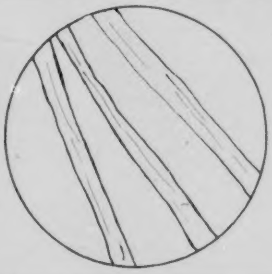
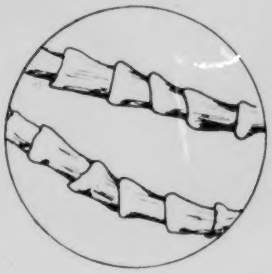
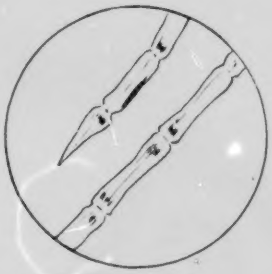
BURN TEST

NATURAL FIBERS	Approaching Flame	In Flame	Removed from Flame	Odor	Ash
Cotton	Scorches; ignites readily	Burns quickly; yellow flame	Continues to burn rapidly; has afterglow	Burning paper	Light, feathery, grayish; black ash denotes mercerized cotton
Linen	Scorches; ignites easily	Yellow flame; burns slower than cotton if yarns are heavier	Continues to burn	Burning paper	Feathery, gray ash
Wool	Smolders	Small, slow flickering flame; sizzles and curls	Ceases flaming	Like burning feathers or hair	Crisp, dark ash; irregular shape; crushes easily
Silk	Smolders	Burns; melts slowly; sputters; may burn with glow	Supports combustion with difficulty; may become briefly incandescent and then char	Like burning feathers or hair, but less pronounced than wool	Round, crisp, shiny, black beads; easily crushed; screen-like skeleton of original sample
SYNTHETIC FIBERS					
Rayon	Scorches; ignites quickly	Burns quickly; yellow flame	Continues to burn; no afterglow as with cotton	Burning paper	Light, gray, feathery
Polyester	Fuses and shrinks away from flame	Burns slowly with melting	Burns with difficulty; may produce soot	Slightly sweetish; may be like burning pine tar	Hard, round, brittle, black bead
Acrylic	Fuses and shrinks away from flame	Flames rapidly; fabric puckers, sputters, melts	Continues to burn and melt	Faintly like burning meat	Brittle, hard, irregular, black bead
Acetate	Fuses away from flame; turns black	Flames quickly; fabric puckers, sputters, melts, drips like burning tar	Continues to burn and melt	Like vinegar	Brittle, hard, irregular, black ash; difficult to crush
Nylon	Fuses and shrinks away from flame	Burns slowly with melting	Flame diminishes and tends to die out	Somewhat like celery	Hard, round, tough, gray bead

ASSIGNMENT SHEET #1

MICROSCOPE TEST

(NOTE: Synthetic fibers are not identified under the microscope because their shape depends upon manufacturing processes.)

FIBER	CHARACTERISTICS	AS SEEN UNDER MICROSCOPE
COTTON	Looks like twisted ribbon with various widths and thicknesses	
SILK	Looks like a glass rod with an irregular surface	
WOOL	Looks like hair under the microscope; has shingles	
LINEN	Has marks across fiber that look like joints	

ASSIGNMENT SHEET #1

SIGHT AND FEEL TESTS OF SINGLE FIBERS

FABRIC	CHARACTERISTICS
Cotton	Inelastic Droops when held out horizontally
Linen	Leathery feel Stiff and straight when held out horizontally
Wool	Elastic Springy, fuzzy surface
Silk	More elastic than cotton or linen
Synthetic fibers	Can be made to imitate almost any natural fiber May be confused with natural fibers unless found with long, continuous fibers (NOTE: The only natural fiber with continuous fibers is silk.)

Using Job Sheet #1, perform fiber tests on the fabric samples your instructor has made available to you. Place your results in the chart below.

	SAMPLE	FABRIC #1	FABRIC #2	FABRIC #3	FABRIC #4
	CORDUROY				
RESULTS OF BURN TEST	Burns quickly; smells like paper				
RESULTS OF MICROSCOPE TEST	Fibers are twisted; ribbons of varying widths				
RESULTS OF ACETONE TEST	No effect				
RESULTS OF SIGHT AND FEEL TEST	Fabric droops when held out horizontally				
CONCLUSION	Cotton				

FABRICS AND TEXTILES
UNIT I

ASSIGNMENT SHEET #2--USE TEXTILE LABELS TO MAKE FABRIC COMPARISONS

It is nearly IMPOSSIBLE to make a positive identification of a fabric from just looking at it. The more information you can gather about a fabric before you begin sewing, the more control and success is likely in the finished garment. THE MOST RELIABLE WAY TO SECURE COMPLETE INFORMATION IS FROM THE BOLT!!!

PART I

Collect fabric samples, read accompanying labels, and write (IN YOUR OWN WORDS) a description in order to make fabric comparisons.

FABRIC SAMPLE	LABEL INFORMATION	DESCRIPTION
INTERLOCK KNIT (pin sample here)		
SINGLE KNIT (pin sample here)		
DOUBLE KNIT (pin sample here)		
OTHER (maybe a new fabric on the market!)		

ASSIGNMENT SHEET #2

PART II

Compare your samples, label information, and descriptions with those collected by classmates before answering the questions below.

1. Describe briefly how your collection was similar to those collections of your classmates.

   ____

   ____

   ____

   ____

2. Describe briefly how your collection was different from those collections of your classmates.

   ____

   ____

   ____

   ____

3. What new fabrics did you find available?

   ____

   ____

   ____

   ____

4. Is "the bolt" really the most reliable way to secure complete information? Why or why not?

   (NOTE: It may be easier to answer this question after completing Job Sheet #1 and Assignment Sheet #1)

   ____

   ____

   ____

   ____

FABRICS AND TEXTILES
UNIT I

ASSIGNMENT SHEET #3--RATE DYE METHOD USED ON FABRICS

(NOTE: This assignment sheet should be used with Job Sheet #2.)

G. E. Marshall, one of your favorite customers, comes to you for an expert opinion. G. E. wants to know the best choice of fabric for a four-piece outfit. The pattern is very complicated and will require a great deal of pattern alteration and detail; therefore, a great deal of money will be invested in its construction. G. E. has brought along several bundles of fabric and is asking you to choose the best one. You are concerned with both the quality and the suitability of the fabric for the pattern.

Analyzing the dye procedure used on the fabric can help you make your decision. Dye procedure is one indication of the life of the fabric, which, in this case, should be very long because very few industries use an expensive dye method on a poor quality of fabric or vice versa.

As you can see, you may be responsible for choosing the fabric with the highest quality dye method from many types of fabric.

Your instructor will provide you with several fabric samples. Using Job Sheet #2, fill in the charts below and answer the questions on the next page.

Rate the fabric from 1 (Poor) to 5 (Excellent) using Job Sheet #2.

SOLID COLORED, PLAID, AND STRIPED FABRICS				
	Fabric No. 1	Fabric No. 2	Fabric No. 3	Fabric No. 4
Fabric is same color on both sides				
A different color (white) does not show through when fabric is pulled				
Unraveled yarns are evenly colored				
TOTAL:				

PRINTED FABRICS				
	Fabric No. 1	Fabric No. 2	Fabric No. 3	Fabric No. 4
A different color (white) does not show through print				
Print does not smear when ironed				
TOTAL:				

ASSIGNMENT SHEET #3

1. As far as dye quality is concerned, which fabric would you suggest that G. E. use?

2. If G. E. questions your choice, what reasons would you give for it?

FABRICS AND TEXTILES
UNIT I

ASSIGNMENT SHEET #4--RATE CHARACTERISTICS OF FABRICS

(NOTE: This assignment sheet should be used with Job Sheet #3.)

Lori Thompson's mother is having a birthday in two weeks. Lori usually has a difficult time deciding what to get her mother because her mother is . . . well, rather picky, to put it mildly. You and Lori have a good working relationship and together you decide that an attractive shirt would be an appropriate gift.

Lori brings several bundles of yard goods that she feels would make good shirts. Her main concern is that the shirt will wear well over a long period of time. Lori asks you which fabric you think would wear best and keep its original appearance. None of the fabrics are preshrunk, and she would like you to help her limit the selection before she preshrinks them.

Using Job Sheet #3, apply some basic quality tests to the fabrics. Fill out the chart below as you work. Then answer the questions below.

Rate the following from 1 (Poor) to 5 (Excellent).

Characteristics	Fabric No. 1	Fabric No. 2	Fabric No. 3	Fabric No. 4	Fabric No. 5
Resiliency					
Shape retention					
Pill resistance					
TOTAL					

1. Which fabrics do you suggest that Lori use?

____

____

____

____

2. Why?

____

____

____

____

FABRICS AND TEXTILES
UNIT I

ASSIGNMENT SHEET #5--COORDINATE PATTERNS WITH FABRICS

As your professional sewing reputation grows, your customers will rely more heavily upon you to make decisions for them. The more this happens, the more responsible you will be for your customer's satisfaction.

One of the most difficult and most important initial decisions to be made is that of putting the right fabric with the right pattern. It is harder than it seems. It is almost an art in itself and "practice makes perfect."

Your teacher will provide you with some pattern designs and a variety of fabric samples. Your job is to select a fabric that enhances the chosen pattern and then fill out the chart below.

ROUGH DRAFT OF PATTERN	YOUR FABRIC CHOICE	REASONS FOR CHOICE
	(Glue fabric swatch here)	
	(Glue fabric swatch here)	

ASSIGNMENT SHEET #5

ROUGH DRAFT OF PATTERN	YOUR FABRIC CHOICE	REASONS FOR CHOICE
	(Glue fabric swatch here)	
	(Glue fabric swatch here)	
	(Glue fabric swatch here)	

FABRICS AND TEXTILES
UNIT I

JOB SHEET #1--APPLY FIBER TESTS TO FABRICS WITH UNKNOWN FIBER CONTENT

(NOTE: After each test is completed, draw your conclusions using the information in Assignment Sheet #1. Record them in the charts provided in that assignment sheet.)

I. Materials and equipment

   A. Microscope

   B. Slide and cover slide

   C. Water

   D. Candle

   E. Matches

   F. Tweezers

   G. Fabric scraps

   H. Aluminum foil

   I. Acetone (fingernail polish remover)

II. Procedure for burn test

   A. Unravel single yarn from fabric scrap

      (NOTE: On knits, do the best you can to get a yarn, or simply use the edge of the fabric.)

   B. Place foil under work area

   C. Light candle

   D. Hold yarn in tweezers and move it slowly toward flame

   E. Move yarn into the flame and observe what happens

   F. Remove from flame; observe and record results

III. Procedure for microscope test

   A. Unravel single yarn from fabric scrap

   B. Twist yarn in direction that makes it looser

      (NOTE: The twist of the yarn may be either clockwise or counterclockwise. Occasionally, yarn will not have twist.)

JOB SHEET #1

C. Pull on untwisted yarn until a weak spot pulls apart

(NOTE: A clue to the identity of some fibers is that there will be no weak spots because all fibers are long. Fan out ends of yarn to use under microscope.)

D. Place pulled apart end on center of slide plate

E. Place drop of water on end of yarn

F. Place cover slide over end of yarn and drop of water

G. Place slide under microscope

H. Focus microscope until you clearly see fibers, trying all powers available

I. Record results

IV. Procedure for acetone test

A. Unravel single yarn from fabric scrap

B. Place end of yarn in acetone and let set for several minutes

C. Inspect yarn to detect a change in fiber

(NOTE: Most fabrics will remain unchanged. However, acetate will either dissolve or become sticky.)

D. Record results

FABRICS AND TEXTILES
UNIT I

JOB SHEET #2--INSPECT DYE PENETRATION AND EFFECTIVENESS

(NOTE: After each procedure is completed, record your observations on Assignment Sheet #3.)

I. Materials and equipment

   A. Fabric samples

   B. Iron

II. Procedure for solid-colored, plaid, and striped fabrics

   A. Pull on fabric bias

   B. Inspect fabric for even dye penetration and possible lightness where yarns begin to cross over and under each other

   C. Look on back of fabric to detect any color variance

   (NOTE: This is important when an unlined shirt or jacket is worn open, for example, or occasionally when the inside of a side pants pocket may be seen.)

   D. Unravel yarn from edge of sample

   E. Inspect yarn for even color penetration

   (NOTE: Sometimes dye penetration is not as thorough where yarns cross over each other.)

   F. Untwist yarn

   G. Inspect fibers throughout yarn for even dye penetration

III. Procedure for printed fabrics

   A. Lay fabric on flat surface

   B. Without pulling on fabric, inspect print where yarns cross over and under each other for the possibility of white showing through or poor color coverage

   C. Iron over fabric to detect any smearing of printed design

   (NOTE: Preshrinking will provide an additional test of quality in dye procedure and penetration; good dyes will not fade or run.)

FABRICS AND TEXTILES
UNIT I

JOB SHEET #3--APPLY QUALITY TESTS TO FABRICS

(NOTE: After each procedure is completed, record your observations on Assignment Sheet #4.)

I. Materials and equipment--Fabric

II. Procedure for testing resiliency

   A. Crush a generous amount of fabric in your hand and hold it for about fifteen seconds

   B. Relax your hand

   C. Pat fabric with hands

   D. Inspect fabric to determine its degree of resiliency

   (NOTE: You may need to crush several different fabrics to be able to differentiate between one that has a high degree of resiliency and one that does not.)

III. Procedure for shape retention

   A. Hold the fabric on the cross grain with each hand being about 6 inches apart

   B. Pull on fabric (Figure 1)

   (NOTE: Do not pull with extreme force but with the amount of stress fabric would get through active wear.)

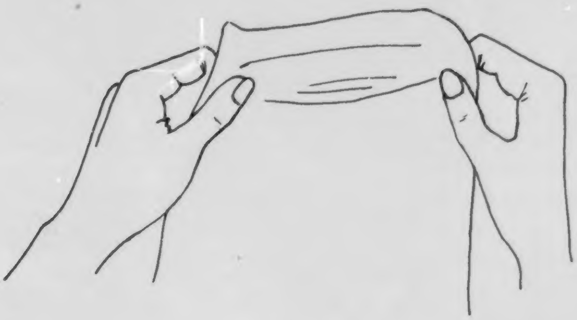


FIGURE 1

   C. Release fabric

JOB SHEET #3

D. Inspect fabric to determine if and to what degree it returns to its original shape

(NOTE: You may need to stretch several different fabrics in order to differentiate between fabrics which return their shape and those which do not.)

E. Pull on the lengthwise and bias direction of the fabric using steps A-D

IV. Procedure for pill resistance

A. Lay fabric flat

B. Move finger in small continuous circular formation in one place on the fabric

C. Continue circular motion until you:

1. See a circular pattern forming on the surface and the nap fibers are drawing together

(NOTE: This means that fabric may be prone to pilling.)

2. Notice that fabric is not affected by friction

D. Inspect fabric to determine if and to what degree fabric tends to pill

(NOTE: Preshrinking, using the recommended method on the label, will provide a final test.)

FABRICS AND TEXTILES
UNIT I

JOB SHEET #4--IDENTIFY NAPPED FABRIC

I. Materials and equipment

   A. Samples of fabric with a variety of surfaces

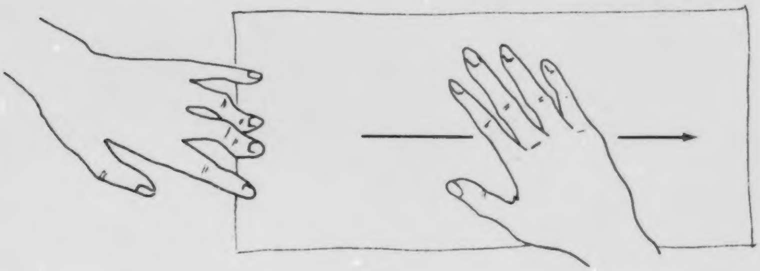
   B. Scissors

II. Procedure

   A. Place fabric on a flat surface

   B. Run hand down the length of the fabric (Figure 1)

   FIGURE 1



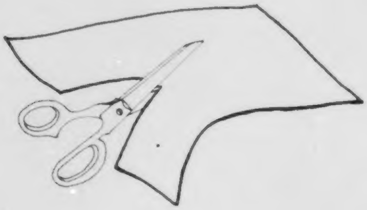
   C. Run hand in opposite direction

   D. Decide if one direction of the fabric feels different than the other

   (NOTE: This will feel something like petting a cat; running your hand down its back feels different than running your hand up its back.)

   E. Cut fabric scrap into two strips (Figure 2)

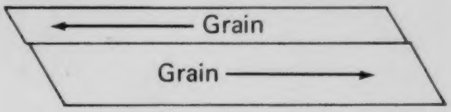
   FIGURE 2



JOB SHEET #4

F. Place strips parallel with grainlines in opposite directions (Figure 3)

FIGURE 3



G. Decide if one direction of the fabric looks different than the other

(NOTE: The success of this test depends greatly upon the lighting available; therefore, it is good practice to always lay all pattern pieces in the same direction. Direction of nap on garment depends upon personal preference and desired appearance.)

FABRICS AND TEXTILES
UNIT I

JOB SHEET #5--WORK WITH NAPPED FABRIC

I. Materials and equipment

   A. Napped fabric

   B. Pattern

   C. Pins

   D. Needle board

   E. Translucent white tape

   F. Iron

II. Procedure for pattern layout

   A. Decide if you want the nap to run up or down

   B. Lay all pattern pieces so that the nap will run in the same direction on the finished garment

   C. Pin pattern onto fabric

   D. Place piece of marked tape in seam allowance to indicate direction of nap (Figure 1)

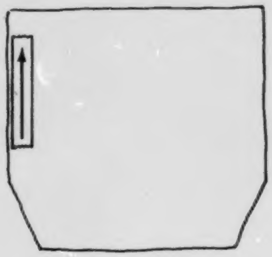


FIGURE 1

   E. Cut pattern from fabric

III. Procedure for sewing

   A. Cut two fabric scraps the same length, about 1 1/2 ft

   B. Place right sides of fabric together with nap going in same direction

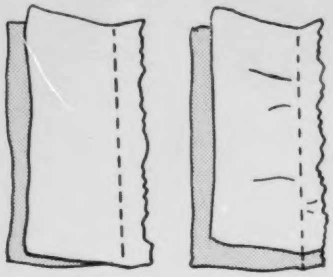
JOB SHEET #5

C. Stitch in the direction of the nap, using regular seam width

D. Inspect length of pieces to determine if fabric is feeding through machine evenly (Figure 2)

(NOTE: Fabric is fed through machine evenly if fabric edges meet at both ends of seam.)

FIGURE 2



Correct Feed Incorrect Feed

1. If fabric does not feed through correctly, pin it more securely and hold it taut while sewing

   (NOTE: Adjust pressure on presser foot if your machine is equipped to do so.)

2. If fabric does not feed through this time, baste the seam before sewing

IV. Procedure for pressing

A. Heat iron to proper temperature

B. Place seam upside down on needle board

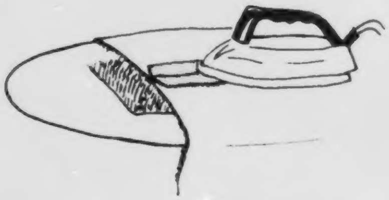
(NOTE: If you do not have a needle board, use self-fabric, face up.)

C. Place self-fabric scrap over open seam

D. Press seam open using light pressure (Figure 3)

(NOTE: Crushed pile can never be restored.)

FIGURE 3



JOB SHEET #5

E. Inspect right side of fabric to assure that an outline of seam edges is not visible

(NOTE: An outline indicates that you are using too much pressure on the iron.)

FABRICS AND TEXTILES
UNIT I

JOB SHEET #6--WORK WITH INTERLOCK KNITS

I. Equipment and materials

  A. Interlock fabric

  B. Pattern

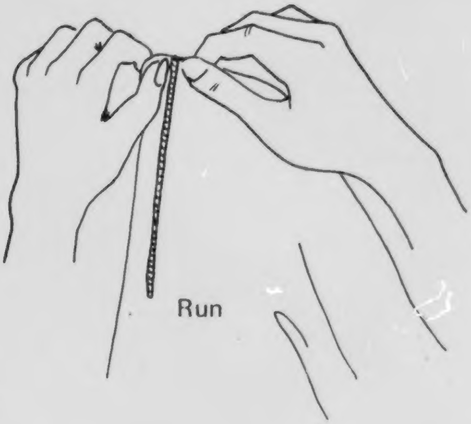
  C. Threaded sewing machine

II. Procedure

  A. Pull on both cut ends of fabric near selvage to determine if fabric is an interlock and to determine direction of run (Figure 1)

  (CAUTION: Beware of pulling on any type of knit, except at the selvage, until you are sure it is not an interlock. Be especially cautious at a fabric store.)

FIGURE 1



  B. Place all pattern pieces in directions that discourage runs (Figures 2 and 3)

FIGURE 2

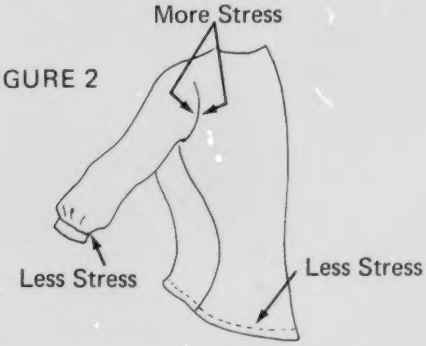
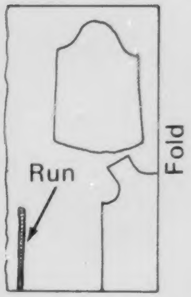


FIGURE 3



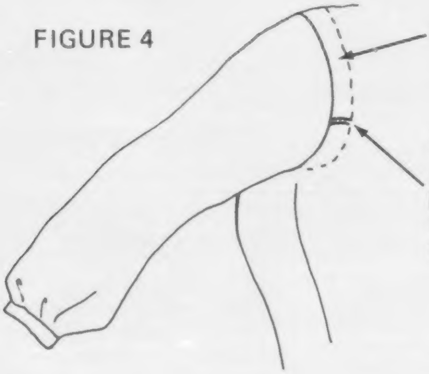
JOB SHEET #6

1. Place hems on end that runs

   (NOTE: There is less stress on hems than on other areas.)

2. Plan for runs to run up into seam allowance rather than down garment on stress areas (Figures 4 and 5)

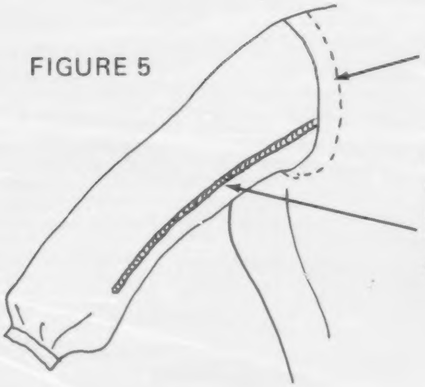
FIGURE 4



Seam Allowance Inside View

If fabric happens to run because of stress or hole and pattern pieces are placed correctly, the run will run in the direction of the seam allowance.

FIGURE 5



Seam Allowance Inside View

If fabric happens to run because of stress or hole and pattern pieces are placed incorrectly, the run will run down the length of the sleeve.

C. Finish raw edges to prevent stretching and runs

   (NOTE: This is necessary if you are not hemming a garment or if you hem by hand. It will keep the edge from stretching, which would cause a run.)

D. Stay stitch any area you will clip that may cause a run

   (CAUTION: Work with extreme care even though you have stay stitched.)

E. Use ball point pins and needles to prevent broken yarns that cause runs

F. Use additional techniques suggested when sewing with knits

FABRICS AND TEXTILES
UNIT I

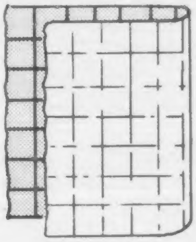
JOB SHEET #7--DISTINGUISH BETWEEN EVEN AND UNEVEN PLAIDS

I. Material--Plaid fabric swatches

II. Procedure

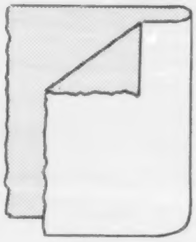
A. Fold fabric approximately in half, matching stripes of bottom and top layers (Figure 1)

FIGURE 1



B. Fold top corner of top layer back diagonally (Figure 2)

FIGURE 2

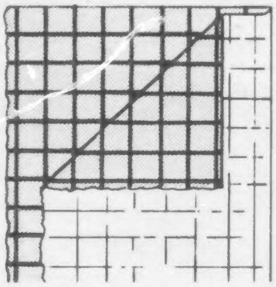


C. Inspect stripes and colors at diagonal fold

D. Determine if plaid is of even or uneven design

1. If plaid is of even design, all colors and stripes will be carried on from the diagonal fold (Figure 3)

FIGURE 3



JOB SHEET #7

2. If plaid is of uneven design, not all colors and stripes will be carried on from the diagonal fold (Figure 4)

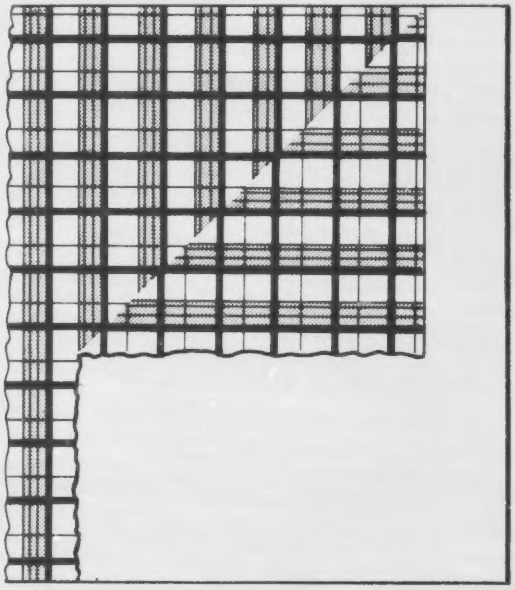


FIGURE 4

FABRICS AND TEXTILES
UNIT I

JOB SHEET #8--WORK WITH PLAIDS

(NOTE: Because working with plaids consumes more time, inform the customer that it will cost them more.)

I. Materials and equipment

   A. Even plaid fabric

   B. Pattern

   (NOTE: This job sheet is directed toward a shirt or jacket pattern.)

   C. Pins

   D. Scissors

II. Procedure

   A. Decide which stripe is the dominant vertical stripe

   B. Fold fabric lengthwise, centered on a dominant vertical stripe

   (NOTE: Selvages may not meet.)

   C. Pin selvage, matching horizontal stripes

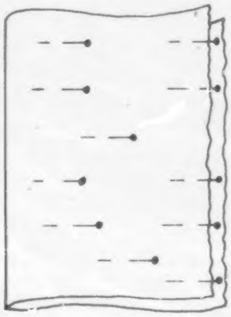
   D. Smooth fabric out with hands

   E. Stick a pin at random in the center of the fabric

   F. Lift the underside of the fabric; the pin should be on the same striped cross section on the bottom as it is on the top

   (NOTE: If this is not the case, you may have an uneven plaid or your fabric may shift easily and you will need to match up striped cross sections throughout the fabric. See Figure 1. On knit plaids each piece may need to be cut separately.)

FIGURE 1



JOB SHEET #8

G. Select front main piece of pattern

H. Place center front line in the center of a dominant vertical stripe

(NOTE: Do not pin yet; you will probably be shifting pattern around. Observe fold lines.)

I. Place center line of back piece in the center of a dominant stripe

(NOTE: Observe fold lines.)

J. Shift pattern pieces, if necessary, to match a horizontal stripe at notch

(CAUTION: If bust darts are used, match stripes below darts.)

K. Place sleeve pattern on fabric, positioning front sleeve notch to match the front bodice armhole notch

(NOTE: It is usually impossible to match sleeve plaids around the total armhole.)

L. Place collar and waistband pattern pieces on fabric with center back (or center front, depending upon pattern) centered on a dominant stripe

M. Place all pocket pieces and details so that they will match the plaid portions they cover on the finished garment

N. Double check that all seams are matched correctly, if possible, and that all pieces have been used

O. Pin pattern pieces into place

P. Cut pattern from fabric

Q. Position and pin stripes at sewing line, not at raw edge of fabric

FABRICS AND TEXTILES
UNIT I

TEST

NAME ____ SCORE ________________

1. Match the terms on the right to the correct definitions by placing the appropriate numbers in the blanks provided.

______a. Way a fabric feels

______b. Diagonal of fabric

______c. Making, repairing, or altering clothing, especially suits or coats

______d. Textiles before they are bleached or dyed

______e. Two or more sets of yarns interlaced at right angles to each other

______f. Constructed fabric or raw material suitable for use as cloth

______g. Capability of fabric to spring back to its original shape if crushed

______h. Fibers twisted and intertwined to make long strands used in weaving or knitting

______i. Hairlike structures from which all cloth is made

______j. Small balls formed on the surface of a fabric

______k. Lengthwise and crosswise position of yarns in a woven fabric; these should be at a 90° angle to one another

______l. Fibers from plants and animals that retain their original chemical structure

______m. Self-edge of yard goods formed in manufacturing

______n. Has appearance of woven textiles and has one-way minimal stretch; holes may remain from needle repair work

1. Textile
2. Fibers
3. Natural fibers
4. Yarns
5. Weave
6. Resiliency
7. Selvage
8. Grain
9. Bias
10. Pilling
11. Hand
12. Tailoring
13. Greige goods
14. Warp knit

______o. Fibers chemically adjusted or completely formed by chemicals through an industrial process

______p. One or more yarns in a series of interlocking loops

______q. Fabric in which lengthwise and crosswise yarns are not at a 90° angle

______r. Raised fibers on a fabric surface which form a definite one-way pattern because of the way the fibers feel and the color and sheen they present

______s. Fibers fused together in a random formation

______t. Fabric that requires special handling because of its tendency to run

______u. Various fibers combined to form a fabric that has some characteristics of each fiber used

15. Fiber blends
16. Nonwoven
17. Off grain
18. Nap
19. Knit
20. Interlock knit
21. Synthetic fibers

2. Name the desirable characteristics of fabric.

a. ____________________

b. ____________________

c. ____________________

d. ____________________

3. Select from the list below guidelines to follow when coordinating patterns with fabrics. Place an "X" in the appropriate blanks.

______a. The larger the design of a printed fabric, the more intricate the pattern should be

______b. The more details and lines a pattern has, the more appropriate a solid colored fabric is

______c. The more complex the pattern is, the less subdued and subtle a printed design should be

______d. The heavier or more inflexible a fabric is, the less gathers, fullness, or draping characteristics the pattern should have

______e. The more gathers a pattern has, the more fluid and lightweight the fabric should be

4. Classify basic natural fibers according to their characteristics. Place a "W" for wool, an "S" for silk, an "L" for linen, or a "C" for cotton in the appropriate blanks. A blank may have more then one correct answer.

______a. Has low resiliency; therefore, wrinkles easily

______b. Resists abrasion; therefore, wears well

______c. Turns yellow when exposed to perspiration, sunlight, or bleach

______d. Shrinks maximally

______e. Weakens when wet

______f. Is highly resilient

______g. Shrinks minimally

______h. Is usually wrinkle-resistant, depending upon finishing procedure

______i. Forms felt when friction, heat, and moisture are applied

______j. Wears at creases and folds

______k. Turns yellow when exposed to sunlight or bleach

______l. Is not always colorfast; therefore, dry cleaning is preferable

______m. Is moderately resistant to sunlight

______n. May be damaged by detergent but not mild soap

______o. May become shiny from ironing without a press cloth

______p. Shrinks unless shrinkage control finish has been applied

______q. Is strong when wet

______r. Is absorbent

5. Classify basic synthetic fibers according to their characteristics. Place an "R" for rayon, an "A" for acetate, an "N" for nylon, or a "P" for polyester in the appropriate blanks. A blank may have more than one correct answer.

______a. Does not shrink

______b. May fade when washed

______c. Pills

______d. Picks up colors if washed with colored items

______e. Shrinks

______f. Requires dry cleaning to remove oil and grease stains ______g. Has low strength

______h. May lose up to 50 percent of its strength when wet

______i. Can be bleached

______j. Has high strength

______k. Becomes discolored from excessive heat

______l. Resists acid, bleach, and sunlight damage

______m. Glazes if ironed at high temperature

______n. May require dry cleaning

______o. May shrink when drying

______p. Has low resistance to abrasion

______q. Is sensitive to heat

______r. Is damaged by strong acids but resists chlorine bleach

______s. Wrinkles permanently in hot water or dryer

______t. Has high resiliency

______u. Requires simple, easy care

______v. Is weakened when wet

______w. Resists abrasion

______x. Has excellent draping qualities

______y. Has excellent dye absorption

______z. Has tendency to show needle holes from repair work

6. Complete the following chart on characteristics and uses of thread.

Thread	Characteristics	Uses
Silk	Strong; smooth; elastic; excellent acceptance of dye; poor retention of dye if washed; expensive	a. ______________________
b. ______________________	Not as strong as silk; smooth; excellent acceptance of dye; good retention of dye; inexpensive	Cotton, linen, wool

Thread	Characteristics	Uses
Nylon	c. ________________	Nylon, nylon blends
Polyester d. ________________	Strong; fuzzy surface will decrease "sewability" and knots may form on thread in sewing machine; somewhat elastic; average acceptance of dye; good dye retention; reasonable price	Any fabric
Tow spun polyester	Smoother than regular spun polyester thread; stronger than regular spun polyester thread; more elastic than regular spun polyester thread; average acceptance of dye; good dye retention; more expensive than regular spun polyester thread	e. ________________
Cotton polyester core thread	f. ________________	Any fabric

7. Match types of dye procedures on the right to their correct descriptions by placing the appropriate numbers in the blanks provided.

_____a. Color added to loose fibers before they are spun into yarn; expensive but provides good dye penetration

_____b. Color added after fabric is constructed; costs less but provides poorer dye penetration

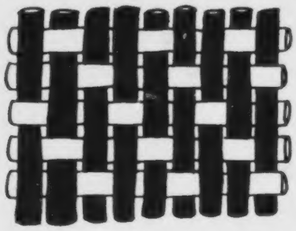
_____c. Color added to chemical substance before it is made into fiber; provides good dye penetration

_____d. Colored design is rolled onto constructed fabric

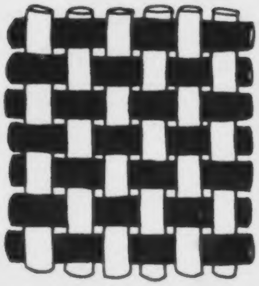
_____e. Color added after spinning of yarn but before fabric construction; less expensive but still provides dye penetration

1. Solution dye
2. Fiber dye
3. Yarn dye
4. Piece dye
5. Printing

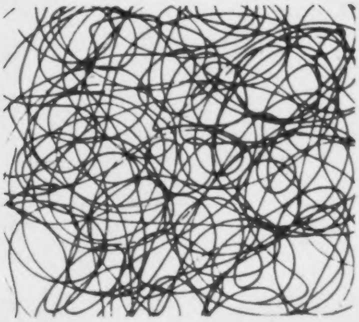
8. Identify the basic methods of fabric construction shown in the following illustrations. Write the correct names in the blanks provided.



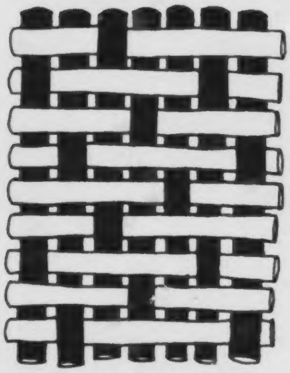
a. ______________________



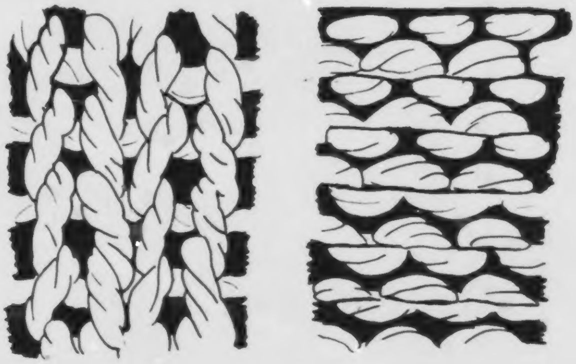
b. ______________________



c. ______________________



d. ______________________________



e. ______________________________

9. Distinguish between techniques to use when working with woven, nonwoven, and knit fabrics. Place a "K" before techniques used with knits, a "W" before techniques used with woven fabrics, and an "N" for techniques used with nonwoven fabrics. There may be more than one correct answer for each blank.

_____a. Use sharp needles

_____b. Store in rolled tube form

_____c. Hold fabric taut while sewing

_____d. Use long stitches

_____e. Lay pattern on fabric in direction of nap if possible

_____f. Preshrink fabric

_____g. Use simple pattern

_____h. Use seam finishes

_____i. Use as little gathering as possible

_____j. Use stretch stitch on seams that will be exposed to stress

_____k. Prepare pattern by omitting or adjusting seam allowance on some pieces

_____l. Avoid minute details when using satin-weave fabrics

_____m. Use ball point needles and pins

_____n. Lap seams

_____o. Use seam finishes or hem tape optionally; they are usually unnecessary

_____p. Use tape and paper clips instead of pins

_____q. Press carefully to prevent shining or permanent distortion

_____r. Do not make mistakes; needle punch holes are permanent and resewing may weaken fabric

_____s. Stabilize waist and shoulder seams with seam tape

_____t. Be flexible when considering grainline

_____u. Stablize buttonholes and pocket tops by using interfacing or other stable fabric

_____v. Lay pattern on fabric so the most stretch will encircle the body horizontally

10. Describe types of plaids.

a. Printed plaid-- ____

____

b. Woven plaid-- ____

____

c. Even plaid-- ____

____

d. Uneven plaid-- ____

____

11. Select from the list below guidelines for working with plaids. Place an "X" in the appropriate blanks.

    ______a. Make fitting adjustments before cutting fabric

    ______b. Use cutting lines when laying out pattern to match plaids

    ______c. Avoid off grain printed plaids

    ______d. Place dominant horizontal lines at bust, waist, or hips

    ______e. Place the most dominant vertical plaids down the center front and center back

    ______f. Follow pattern envelope suggestions

    ______g. Purchase same amount of yardage as allowed for basic garment

    ______h. Use complicated or intricate patterns to enhance lines of garment and plaids

    ______i. Keep size of plaid in scale with garment and wearer

12. Identify unknown fibers.

13. Use textile labels to make fabric comparisons.

14. Rate dye method used on fabrics.

15. Rate characteristics of fabrics.

16. Coordinate patterns with fabrics.

17. Demonstrate the ability to:

    a. Apply fiber tests to fabrics with unknown fiber content.

    b. Inspect dye penetration and effectiveness.

    c. Apply quality tests to fabrics.

    d. Identify napped fabric.

    e. Work with napped fabric.

    f. Work with interlock knits.

    g. Distinguish between even and uneven plaids.

    h. Work with plaids.

    (NOTE: If activities 12-17 have not been accomplished prior to the test, ask your instructor when they should be completed.)

FABRICS AND TEXTILES
UNIT I

ANSWERS TO TEST

1. a. 11
   b. 9
   c. 12
   d. 13
   e. 5
   f. 1
   g. 6
   h. 4
   i. 2
   j. 10
   k. 8
   l. 3
   m. 7
   n. 14
   o. 21
   p. 19
   q. 17
   r. 18
   s. 16
   t. 20
   u. 15
2. a. Resiliency
   b. Pill resistance
   c. Shape retention
   d. Color retention
3. b, d, e
4. a. L, C
   b. W, S, C
   c. S
   d. C
   e. W
   f. W
   g. S, L
   h. S
   i. W
   j. L
   k. W
   l. S
   m. C
   n. S
   o. W
   p. W
   q. S, L, C
   r. W, S, L, C

5. a. N, P
   b. R
   c. N, P
   d. N
   e. A
   f. N
   g. A
   h. R
   i. A
   j. N, P
   k. N
   l. P
   m. P
   n. R, A
   o. R
   p. R, A
   q. A
   r. N
   s. N
   t. P
   u. P
   v. A
   w. N, P
   x. R
   y. R
   z. A
6. a. Silk, wool
   b. Cotton
   c. Strong; smooth; elastic; transparent; wiry
   d. Regular spun polyester
   e. Any fabric
   f. Strong; smooth; elastic; good acceptance of dye; good dye retention
7. a. 2
   b. 4
   c. 1
   d. 5
   e. 3
8. a. Twill weave
   b. Plain weave
   c. Nonwoven
   d. Satin weave
   e. Knit

9. a. W
   b. N
   c. K
   d. N
   e. K
   f. W, K
   g. N
   h. W
   i. N
   j. K
   k. N
   l. W
   m. K
   n. N
   o. K
   p. N
   q. K
   r. N
   s. K
   t. N
   u. K
   v. K

10. Description should include:
    a. Printed plaid--Design is visible on only one side; lines of plaid design usually do not follow straight grain of fabric
    b. Woven plaid--Design is visible on both sides; each yarn has been yarn dyed, solution dyed, or fiber dyed
    c. Even plaid--Line pattern is the same in any direction from a main stripe
    d. Uneven plaid--Line pattern is not the same in every direction from a main stripe

11. a, c, e, f, i

12. Evaluated to satisfaction of instructor

13. Evaluated to satisfaction of instructor

14. Evaluated to satisfaction of instructor

15. Evaluated to satisfaction of instructor

16. Evaluated to satisfaction of instructor

17. Performance skills evaluated to satisfaction of instructor

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

UNIT OBJECTIVE

After completion of this unit, the student should be able to measure a customer and alter a pattern to fit. This knowledge will be evidenced by completion of assignment sheets, job sheets, and unit test with a minimum of 85 percent accuracy.

SPECIFIC OBJECTIVES

After completion of this unit, the student should be able to:

1. Match terms associated with measuring and alteration to the correct definitions.
2. Select from a list guidelines for selecting correct pattern size.
3. Select from a list guidelines for measuring a customer.
4. Identify measurement areas used in women's commercial patterns.
5. Identify measurement areas used to custom fit women's commercial patterns.
6. Identify measurement areas used in men's commercial patterns.
7. Identify measurement areas used to custom fit men's commercial patterns.
8. Name amounts of standard wearing ease added to body measurements.
9. Discuss factors that determine amount of wearing ease used in a garment.
10. Discuss ways to detect fitting problems.
11. Complete a chart on common problems, causes, and solutions of garments requiring alteration.
12. Distinguish between the pros and cons of working with a basic pattern.
13. Discuss how a basic pattern is used.
14. Name ways to alter a pattern.
15. Select from a list guidelines used when adjusting a pattern.
16. Chart woman's measurements.
17. Chart man's measurements.

18. Demonstrate the ability to:
    a. Prepare customer for measurement.
    b. Adjust pattern.
    c. True pattern seamlines after adjustment.
    d. Prepare pattern for parallel adjustment procedure.
    e. Adjust basic bodice pattern by parallel adjustment method.
    f. Adjust position between bust points.
    g. Adjust basic sleeve pattern by parallel adjustment method.
    h. Adjust pattern by slash pattern method.
    i. Adjust pattern by seam adjustment method.

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

SUGGESTED ACTIVITIES

I. Suggested activities for instructor:

A. Provide students with objective sheet.

B. Provide students with information, assignment, and job sheets.

C. Discuss unit and specific objectives.

D. Discuss information and assignment sheets.

E. Demonstrate and discuss procedures outlined in job sheets.

F. Acquire various books on pattern alteration for more detailed instructions.

Example: For parallel adjustment method use *Fitting Commercial Patterns: The Minott Method* by Jan Minott

G. Stress that measurements are relative to body build.

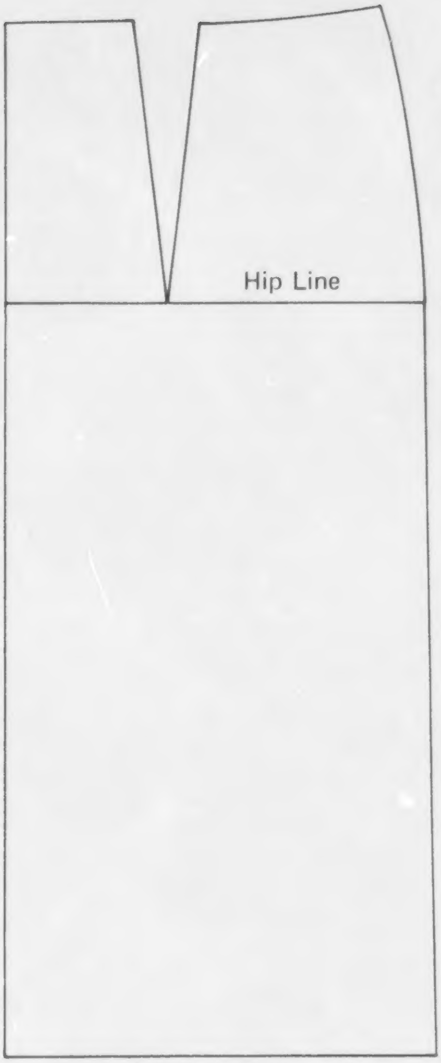
Examples: One high shoulder and one low shoulder; one breast higher than other breast; one leg or arm shorter than other leg or arm

H. Request students to make designer darts and adjust patterns for specific body characteristics using traced quarter-sized patterns from the following pages.

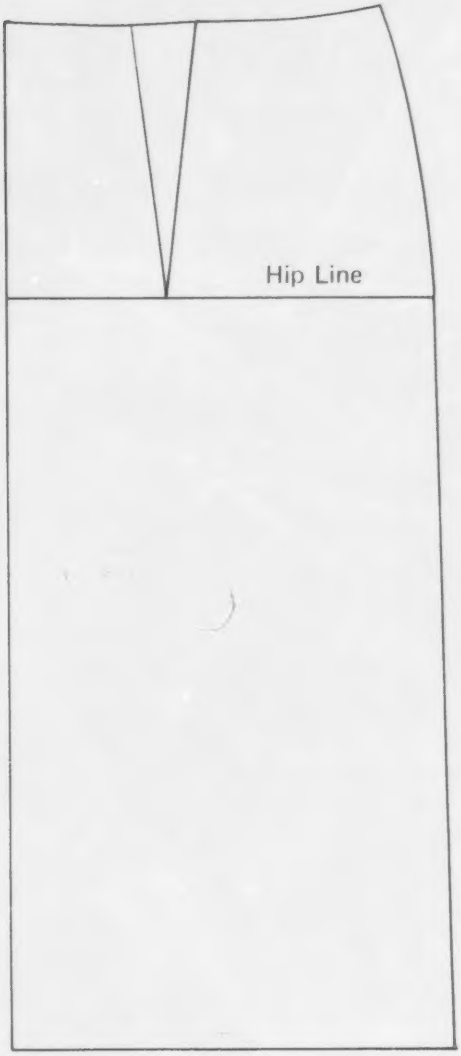
I. Give test.

J. Reteach if necessary.

Quarter Sized Patterns

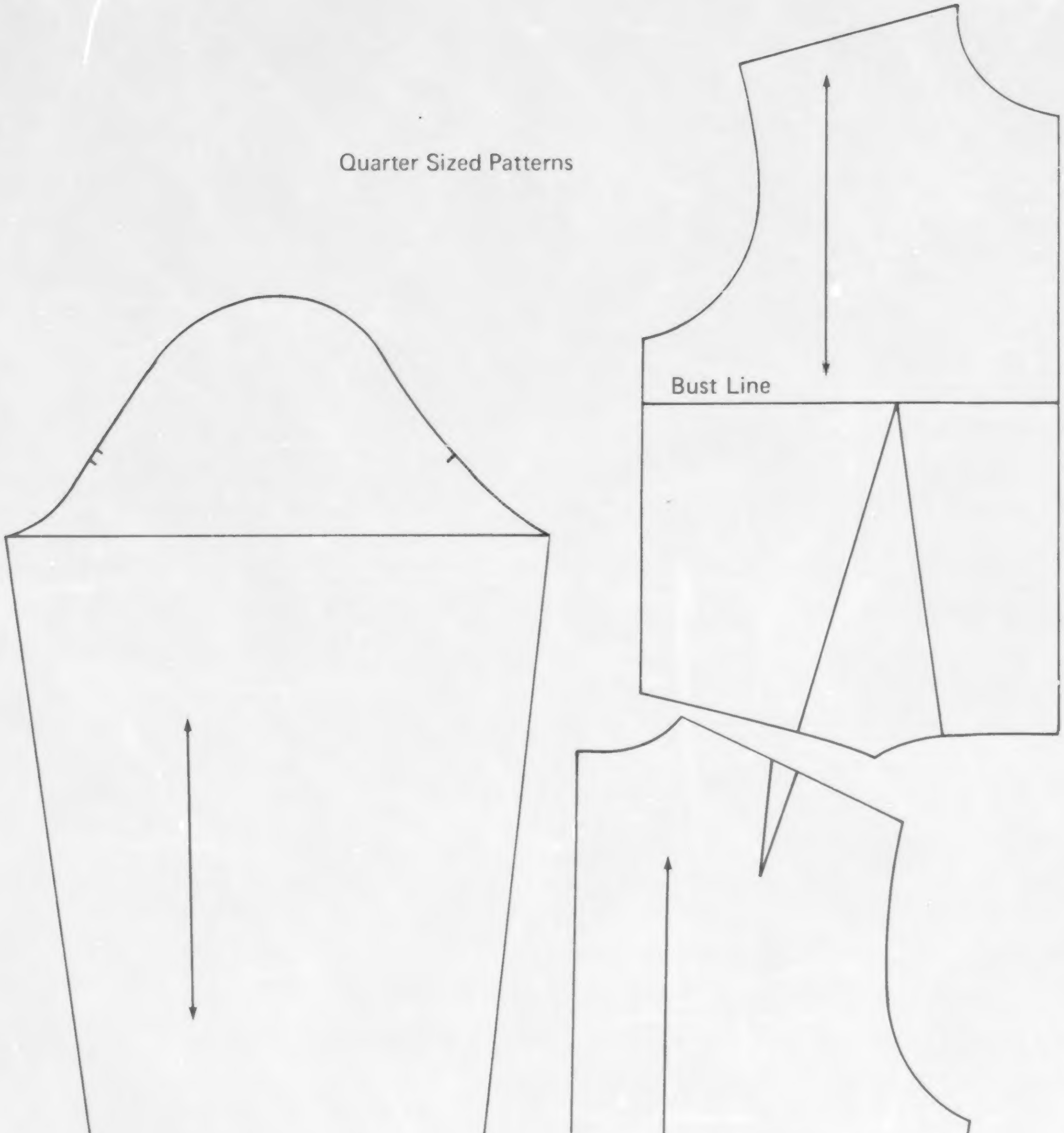


Front



Back

Quarter Sized Patterns



II. Instructional materials:

- A. Objective sheet
- B. Information sheet
- C. Assignment sheets
    1. Assignment Sheet #1--Chart Woman's Measurements
    2. Assignment Sheet #2--Chart Man's Measurements
- D. Job sheets
    1. Job Sheet #1--Prepare Customer for Measurement
    2. Job Sheet #2--Adjust Pattern
    3. Job Sheet #3--True Pattern Seamlines after Adjustment
    4. Job Sheet #4--Prepare Pattern for Parallel Adjustment Procedure
    5. Job Sheet #5--Adjust Basic Bodice Pattern by Parallel Adjustment Method
    6. Job Sheet #6--Adjust Position Between Bust Points
    7. Job Sheet #7--Adjust Basic Sleeve Pattern by Parallel Adjustment Method
    8. Job Sheet #8--Adjust Pattern by Slash Pattern Method
    9. Job Sheet #9--Adjust Pattern by Seam Adjustment Method
- E. Test
- F. Answers to test

III. Unit references:

A. Minott, Jan. *Fitting Commercial Patterns: The Minott Method.* Minneapolis, Minnesota: Burgess Publishing Company, 1978.

B. *The Vogue Sewing Book.* New York: Butterick Publishing Company, 1975.

C. *The Vogue Sewing Book of Fitting, Adjustments, and Alterations.* New York: Butterick Fashion Marketing Company, 1972.

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

INFORMATION SHEET

I. Terms and definitions

A. Style ease--Additional fullness used to achieve a certain look

B. Apex--Highest point

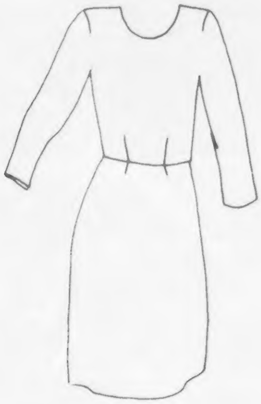
C. Wearing ease--Fullness added for body movement only

D. Structural darts--Darts which end directly at apex of a body curve

E. Designer darts--Darts which end a short distance from apex of a body curve

F. Basic pattern--Plain pattern that includes fitted sleeves, skirt, bodice, and a jewel neckline

Example:



G. Fashion pattern--Pattern that includes contemporary styling with a variety of silhouette and ease allotments

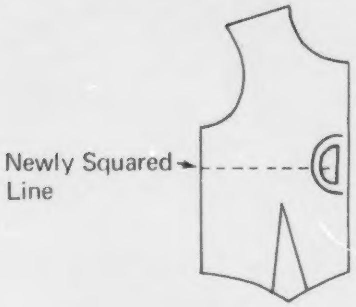
H. Armscye--Armhole

I. Asymmetrical--Describes figure that is not the same on both sides

J. True seams--To even out seams after they have been adjusted

INFORMATION SHEET

K. Square a line--To make a 90° angle from straight line available on pattern



L. Circumference--Total distance around an object

II. Guidelines for selecting correct pattern size

A. Do not select by ready-to-wear size

Example: If you wear a size 10 dress do not simply assume you wear a size 10 pattern

B. Compare body measurements with those on pattern and select the pattern size most similar

(NOTE: Patterns made by the four major pattern companies tend to run large. This may or may not be true when working with patterns from other companies.)

Examples: Select next larger size pattern if customer is in between sizes and is large-boned

Select next smaller size pattern if customer is in between sizes and is small-boned

C. Select pattern by chest or bust size unless constructing just pants, shorts, skirt, or other piece not requiring this measurement

(NOTE: It is easier to alter the bottom part of a garment than the top part.)

D. Do not add wearing ease to body measurement

(NOTE: The exception for this is in the neck measurement when selecting a man's shirt pattern. The 1/2" is added to the measurement used to buy the pattern.)

INFORMATION SHEET

III. Guidelines for measuring a customer (Assignment Sheets #1 and #2)

(NOTE: A well-fitting garment can be used to measure or check measurements. Use the same measurement areas.)

A. Have customer wear undergarments which will be worn with the garment

B. Avoid mirrors

(NOTE: Mirrors inspire the assumption of an "ideal figure;" the stance of the customer should be natural.)

C. Hold tape parallel to floor

D. Hold tape taut against the body but not tightly

E. Hold tape flat to body

(CAUTION: Check to see that tape is not twisted.)

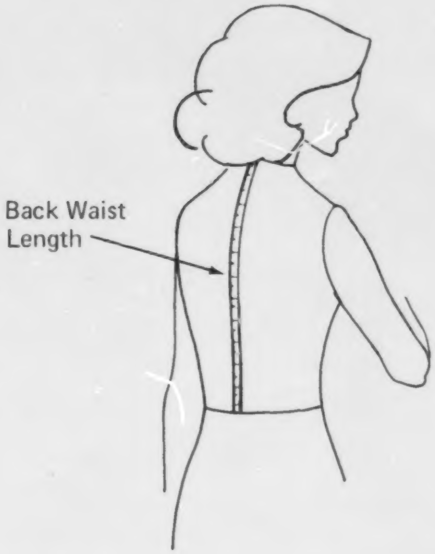
F. Stand comfortably tall

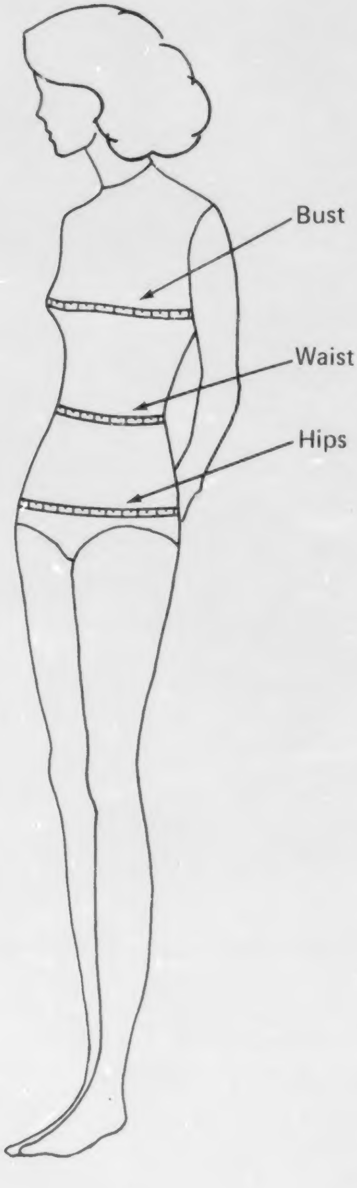
G. Take each measurement at least twice

(NOTE: This is to ensure accuracy because people tend to relax and shift during measuring.)

INFORMATION SHEET

IV. Measurement areas used in women's commercial patterns

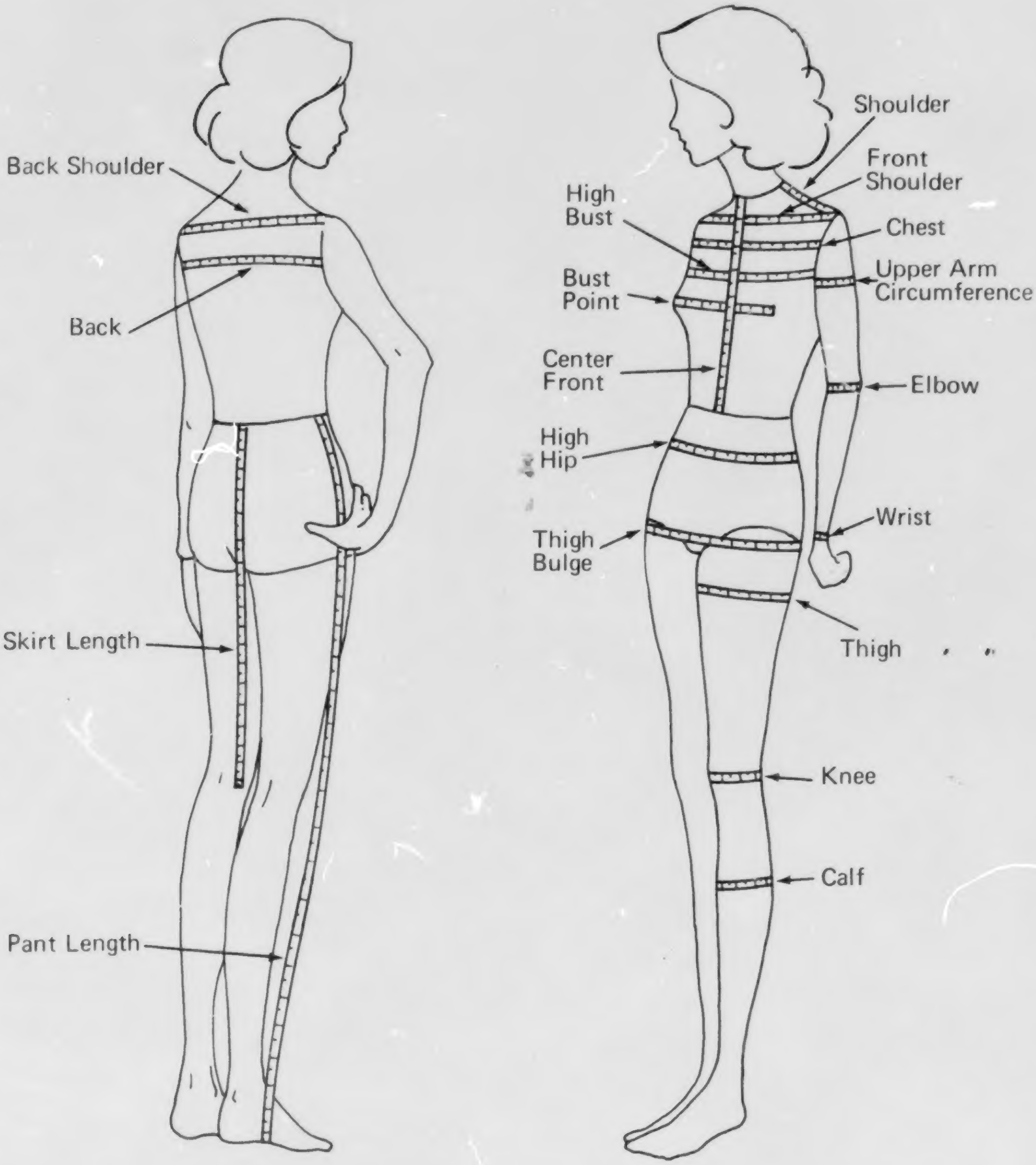

Back Waist
Length


Bust
Waist
Hips

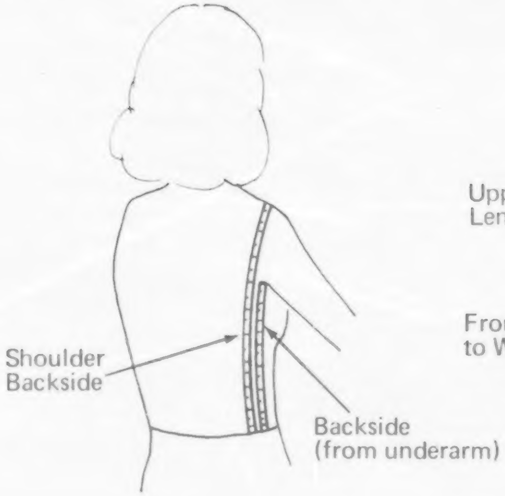
INFORMATION SHEET

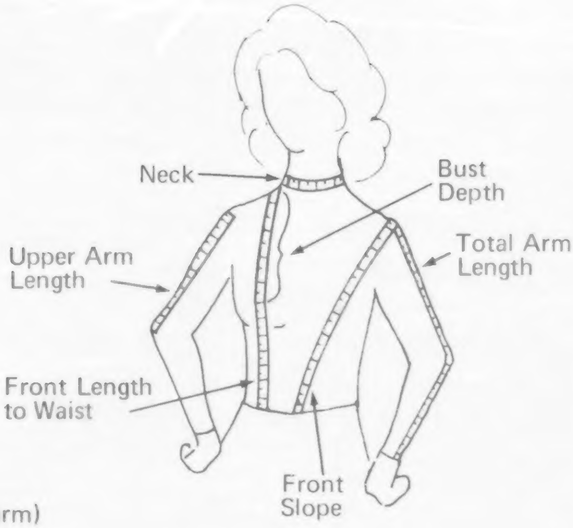
V. Measurement areas used to custom fit women's commercial patterns (Assignment Sheet #1)

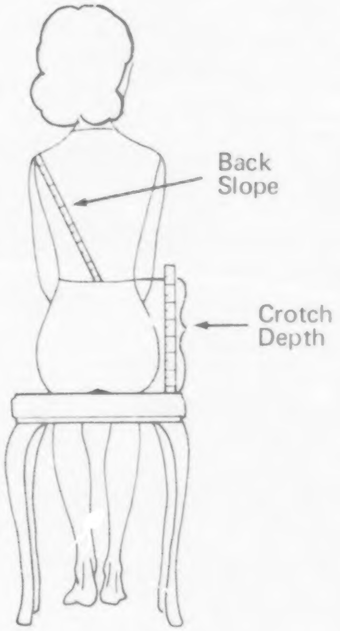
(NOTE: All measurements may be needed only with difficult fitting problems.)

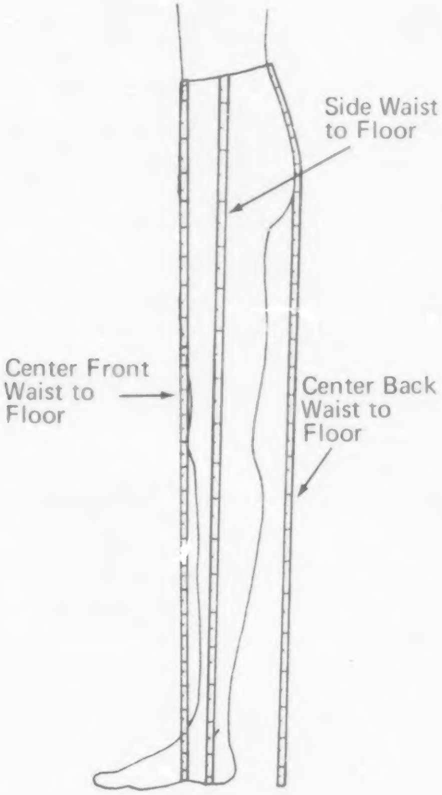

Back Shoulder
Back
Skirt Length
Pant Length
Shoulder
Front Shoulder
High Bust
Chest
Upper Arm Circumference
Bust Point
Center Front
Elbow
High Hip
Wrist
Thigh Bulge
Thigh
Knee
Calf

INFORMATION SHEET


Shoulder Backside
Backside (from underarm)

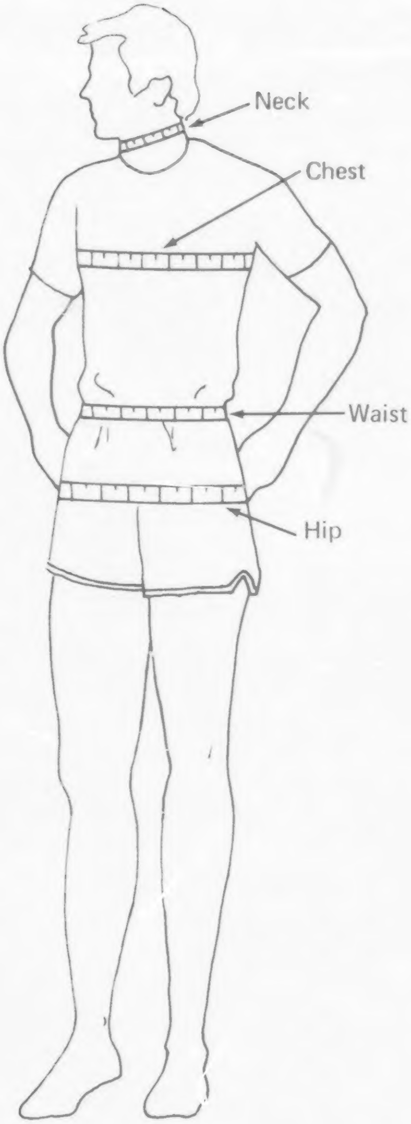

Neck
Bust Depth
Upper Arm Length
Total Arm Length
Front Length to Waist
Front Slope

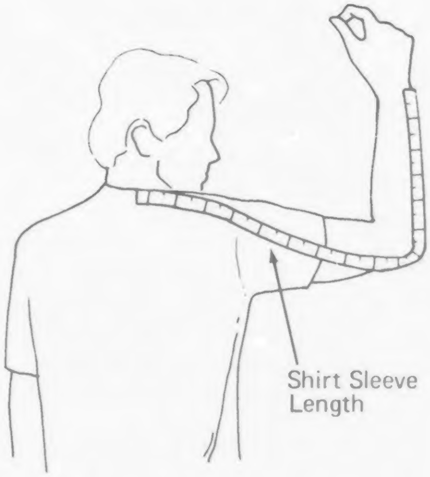

Back Slope
Crotch Depth


Side Waist to Floor
Center Front Waist to Floor
Center Back Waist to Floor

INFORMATION SHEET

VI. Measurement areas used in men's commercial patterns

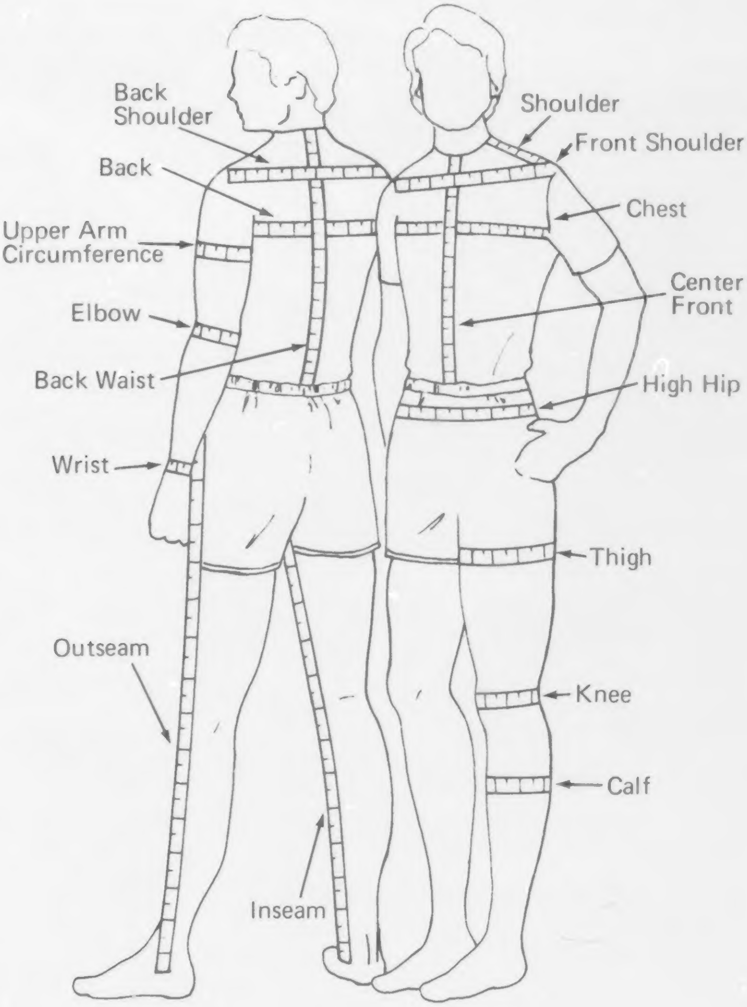

Neck
Chest
Waist
Hip


Shirt Sleeve Length

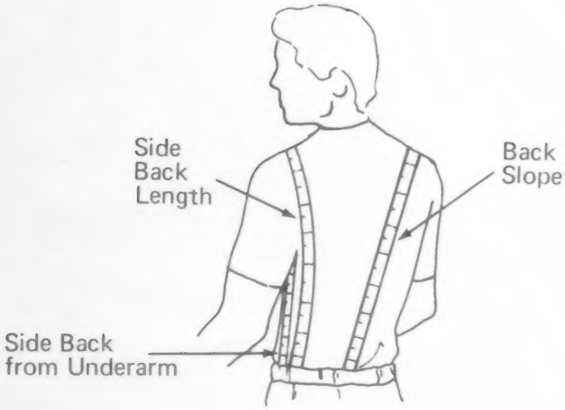
INFORMATION SHEET

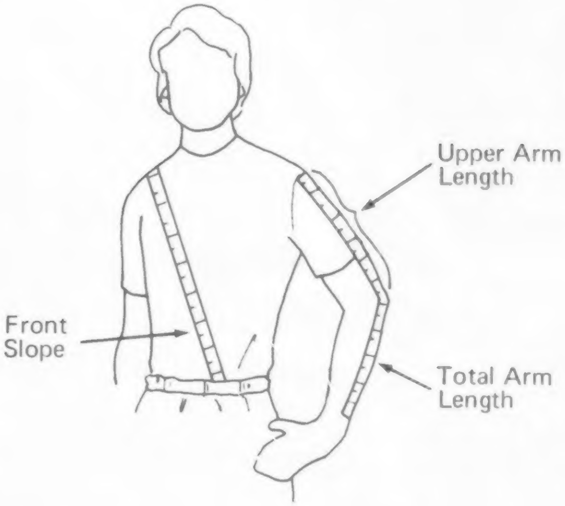
VII. Measurement areas used to custom fit men's commercial patterns (Assignment Sheet #2)

(NOTE: All measurements may be needed only with difficult fitting problems.)


Back Shoulder
Back
Upper Arm Circumference
Elbow
Back Waist
Wrist
Outseam
Inseam
Shoulder
Front Shoulder
Chest
Center Front
High Hip
Thigh
Knee
Calf

INFORMATION SHEET


Side Back Length
Back Slope
Side Back from Underarm


Upper Arm Length
Front Slope
Total Arm Length

INFORMATION SHEET

VIII. Amounts of standard wearing ease added to body measurements

(NOTE: This amount of wearing ease is for the average person. If customer is large, add more than the usual amount of ease; if customer is small, add less. The amount of ease also varies with the fabric.)

A. Chest front--1"

B. Bust or chest circumference--1 1/2"-4"

C. Waist circumference--1"-2"

D. Hip circumference--1"-2"

E. Upper arm circumference--1 1/2"-2 1/2"

F. Elbow circumference--2"-2 1/2"

G. Wrist circumference--At least 1"

H. Neck--1/2"

I. Upper arm--2"

J. Sleeve cap in upper part between notches--1 1/2"-2 1/2"

K. Sleeve cap in lower part between notches--1/4"-1/2"

L. Crotch--1/2"-2"

IX. Factors that determine amount of wearing ease used in a garment

A. Customer requests and personal preferences

B. Customer's figure characteristics

(NOTE: Excessively close fit exaggerates figure characteristics. Discuss with customers what they would like emphasized or toned down.)

Example: Customer might want dress close fitting at waist to emphasize small waist but loose at thighs to hide top heavy legs

C. Customer's size

(NOTE: For nice appearance, larger people need more ease room than average and smaller people who need less.)

D. Purpose of garment

Example: Work clothes usually fit looser than dress clothes

E. Stretchability or stability of fabric to be used

INFORMATION SHEET

F. Thickness of fabric being used

Example: Using a fluffy wool with a jacket pattern would require more ease than using a flat linen fabric with the same pattern

G. Design of garment

Example: Semi-fitted jacket needs more ease room than fitted jacket

H. Cut of garment

Examples: Backless dresses are fitted more closely than shirts; armholes of sleeveless garments are fitted more closely than those with sleeves

X. Ways to detect fitting problems

A. Look at figure objectively

B. Refer to customer's past experience

(NOTE: Often after completing a garment and it does not fit well, the customer will inform you, "Yes, I've always had trouble with that.")

C. Measure body and compare to pattern

(NOTE: Do not forget to allow for ease.)

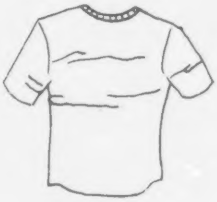
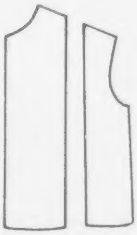
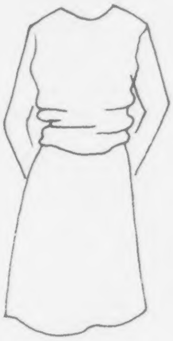
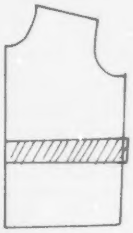
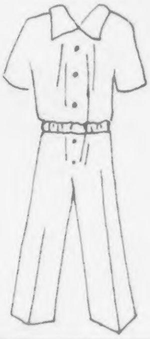
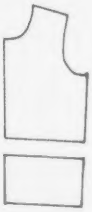
D. Make sample garment shell

(NOTE: Do not use a knit fabric because it "gives.")

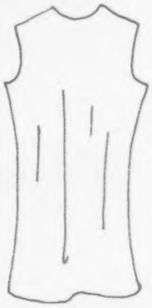
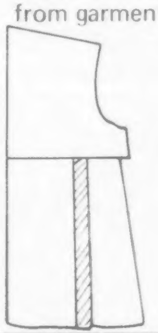
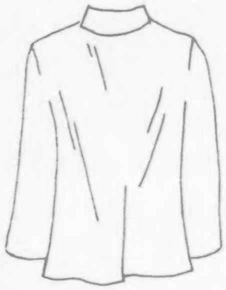
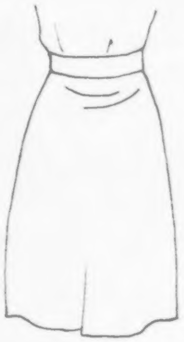
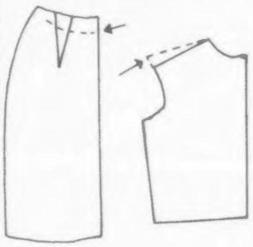
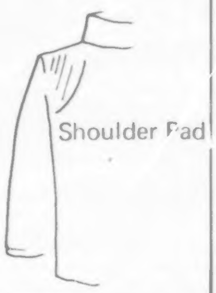
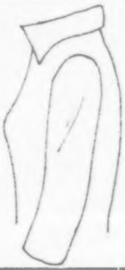
INFORMATION SHEET

XI. Common problems, causes, and solutions of garments requiring alteration

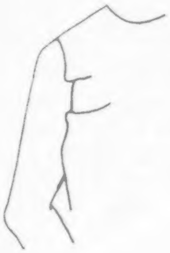
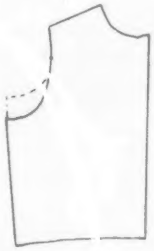
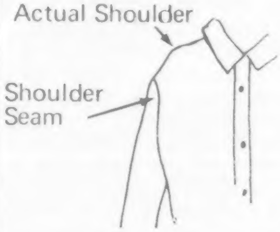
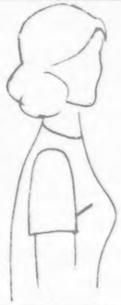
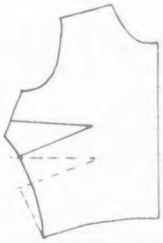
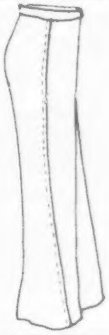
(NOTE: Some problems that appear to be alteration problems may be caused by poor construction or a garment being cut off grain.)

PROBLEM	CAUSE	SOLUTION
Horizontal pulls 	Garment is not wide enough	Add width to garment 
Horizontal folds 	Garment is too long	Shorten problem area 
Vertical pulls 	Garment is not long enough	Lengthen problem area 

INFORMATION SHEET

PROBLEM	CAUSE	SOLUTION
Vertical folds 	Garment is too wide	Subtract width from garment 
Diagonal drapes or pulls  	Angle of horizontal seam does not correspond with angle of body (NOTE: The shoulder slope angle is especially prone to cause fitting problems; this is why you measure the back slope, front slope, front side, and shoulder backside.)	Reconstruct seams in problem area  or pad garment 
	Attached garment parts do not harmonize with body	Reposition garment parts to harmonize with body (NOTE: This adjustment may cause seams to mismatch.)

INFORMATION SHEET

PROBLEM	CAUSE	SOLUTION
Gaping edge 	Opening too large	Make opening smaller 
Misplaced construction lines 	Garment sized too big or too small	Change pattern size
	Individual body characteristics of customer do not correspond with pattern	Move construction lines 
	Garment pieces cut off grain	Be sure to cut pattern on straight grain of fabric

INFORMATION SHEET

XII. Pros and cons of working with a basic pattern

A. Pros

1. Assures accuracy in all garments made

2. Saves adjustment time with long-term customers

3. Is easier to adjust than fashion pattern

(NOTE: This is because the person may have difficulty distinguishing between style ease/wearing ease and designer darts/structural darts on a fashion pattern.)

B. Cons

1. Is time consuming to make

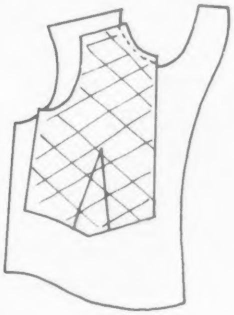
(NOTE: You may want to consider a less time consuming adjustment process for short-term or one-time customers.)

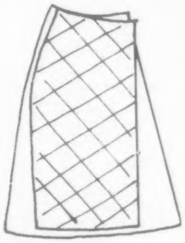
2. Requires storage space

XIII. How basic pattern is used

A. Placed on top of other patterns to check fit

(NOTE: The fashion pattern will be cut differently, but you should be able to detect most problems as far as basic length and width. The cross-hatched areas are the basic patterns.)





B. Used to draft fashion pattern

(NOTE: This is especially good for individuals with noticeable fitting problems.)

INFORMATION SHEET

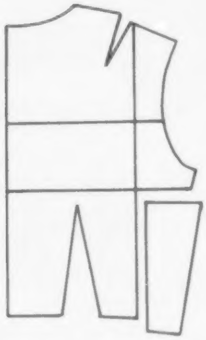
XIV. Ways to alter a pattern

(NOTE: Avoid overfitting or overworking a flat pattern. Flat patterns can be adjusted only to a certain point; further adjustments come with garment fitting.)

A. Parallel adjustment method

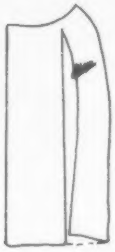
(NOTE: This method is especially good for people with little adjustment experience. It is applicable to almost all alteration needs; however, some feel it does not lend itself to extreme cases.)

Examples: Lines are drawn on pattern in specific placement; pattern is adjusted by cutting on only these lines; segments of pattern are moved so they remain parallel to drawn lines



B. Slash pattern method

Examples: Pattern is cut directly into problem area; pattern is spread or overlapped through this cut; cut segment may be tilted or darted



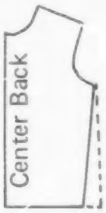
INFORMATION SHEET

C. Seam adjustment method

(NOTE: This method is the most convenient, but it is not the most accurate or predictable. Avoid using this method unless adjustment is slight.)

Example: Width is added or subtracted from side seams or other seams

(CAUTION: Do not add or subtract from center front or back unless it will not interfere with the structure. An A-line skirt could be adjusted from the center line but not a shirt.)



XV. Guidelines used when adjusting a pattern

A. Press commercial pattern

(NOTE: This helps assure accuracy.)

B. Trace original commercial pattern on tracing paper

(NOTE: This preserves the original for reference.)

C. Work with largest side if body is asymmetrical

D. Divide measurement into number of pieces used to surround body part

Examples:	Need:	Add 1" to sleeve width
	Adjustment:	Add 1" to each sleeve if sleeve contains only one piece. Add 1/2" to each piece if sleeve contains two pieces
	Need:	Add 1" to waist
	Adjustment:	Add 1/4" to front and back if pattern includes the usual four pieces

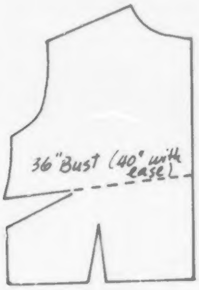
E. Add ease to body measurement before applying it to pattern

F. Measure from sewing line to sewing line excluding darts and seamlines

INFORMATION SHEET

G. Recheck measurements of pattern after all adjustments have been made

H. Write measurements on pattern after adjustment for easy reference


36" Bust (40" with ease)

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

ASSIGNMENT SHEET #1--CHART WOMAN'S MEASUREMENTS

Proper fit is probably the main reason people have their clothes custom sewn. Spare no effort in building a reputation for fitting customers properly.

Beautiful fabric used in a garment that is constructed in a precise manner is of no use to your customer unless it fits well. Inaccurate measuring and adjusting may cost you your reputation.

It may not be necessary to take all of the following measurements on each customer. The extent of measuring will depend upon the silhouette of the garment, characteristics of the figure, and the number of fitting visits the customer can attend. Remeasure customer every year or when there is a weight change. Space has been allowed between areas for notes concerning ease and asymmetrical measurements.

Fortunately, minor adjustments can be made without ruining the garment if it does not fit. However, inaccurate measurements will cost you time which, in turn, costs money to either you or your customer.

A chart is provided on the next few pages to use when you measure your customer. Fill in one chart for each customer, using the following pages as a master copy.

ASSIGNMENT SHEET #1

Customer's Name ____

Date ____________	Date ____________	Date ____________
Weight ____________	Weight ____________	Weight ____________

PATTERN MEASUREMENTS

Waist with ease			
Bust with ease			
Hips with ease			
Back waist length			

BODICE MEASUREMENTS

High bust			
Shoulder			
Neck			
Back shoulder			
Front shoulder			
Back			
Chest			
Bust point			

ASSIGNMENT SHEET #1

Backside (from underarm) ____________ ____________ ____________

Shoulder backside ____________ ____________ ____________

Bust depth ____________ ____________ ____________

Front length to waist ____________ ____________ ____________

Center front ____________ ____________ ____________

Back slope ____________ ____________ ____________

Front slope ____________ ____________ ____________

Upper arm circumference ____________ ____________ ____________

Elbow ____________ ____________ ____________

Wrist ____________ ____________ ____________

Upper arm length ____________ ____________ ____________

Total arm length ____________ ____________ ____________

SKIRT AND PANT MEASUREMENTS

High hip ____________ ____________ ____________

Thigh bulge ____________ ____________ ____________

ASSIGNMENT SHEET #1

Thigh ____________ ____________ ____________

Knee ____________ ____________ ____________

Calf ____________ ____________ ____________

Crotch depth ____________ ____________ ____________

Pant length ____________ ____________ ____________

Skirt length ____________ ____________ ____________

Side waist to floor ____________ ____________ ____________

Center front waist to floor ____________ ____________ ____________

Center back waist to floor ____________ ____________ ____________

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

ASSIGNMENT SHEET #2--CHART MAN'S MEASUREMENTS

Proper fit is probably the main reason people have their clothes custom sewn. Spare no effort in building a reputation for fitting customers properly.

Beautiful fabric used in a garment that is constructed in a precise manner is of no use to your customer unless it fits well. Inaccurate measurement and adjusting may cost you your reputation.

It may not be necessary to take all of the following measurements on each customer. The extent of measuring will depend upon the silhouette of the garment, characteristics of the figure, and the number of fitting visits the customer can attend. Remeasure customer every year or when there is a weight change. Space has been allowed between areas for notes concerning ease and assymmetrical measurements.

Fortunately, minor adjustments may be made without ruining the garment if it does not fit. However, inaccurate measurements will cost you time which, in turn, costs money to either you or your customer.

A chart is provided on the next few pages to use when you measure your customer. Fill in one chart for each customer, using the following pages as a master copy.

CS - 99

ASSIGNMENT SHEET #2

Customer's Name ____________________

	Date ________	Date ________	Date ________
	Weight ________	Weight ________	Weight ________

PATTERN MEASUREMENTS

Waist with ease			
Neck with ease			
Chest with ease			
Hip with ease			
Shirt sleeve length			

JACKET AND SHIRT MEASUREMENTS

Back waist			
Shoulder			
Back shoulder			
Front shoulder			
Back			
Chest			
Side back from underarm			

ASSIGNMENT SHEET #2

Side back length ____________ ____________ ____________

Back slope ____________ ____________ ____________

Front slope ____________ ____________ ____________

Upper arm circumference ____________ ____________ ____________

Elbow ____________ ____________ ____________

Wrist ____________ ____________ ____________

Upper arm length ____________ ____________ ____________

Total arm length ____________ ____________ ____________

PANT MEASUREMENTS

Inseam ____________ ____________ ____________

Outseam ____________ ____________ ____________

High hip ____________ ____________ ____________

Thigh ____________ ____________ ____________

Knee ____________ ____________ ____________

Calf ____________ ____________ ____________

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

JOB SHEET #1--PREPARE CUSTOMER FOR MEASUREMENT

I. Materials and equipment

   A. Masking tape, 1/4" wide

   (NOTE: All measurements should be from center of tape.)

   B. Pencil

   C. String

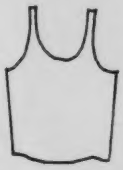
II. Procedure

   A. Request that customer wear the foundation garments that will be worn with garment

   (NOTE: Shoes worn during measuring are not that important unless measuring for hem.)

   B. Request that customer wear simple garment, such as slip or sleeveless T-shirt, and smooth pants or shorts (Figure 1)

FIGURE 1



   C. Place tape around base of neck just above top vertebrae on back neck (Figure 2), leaving the tape straight down in front (Figure 3)

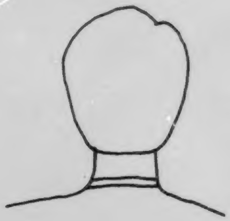


FIGURE 2

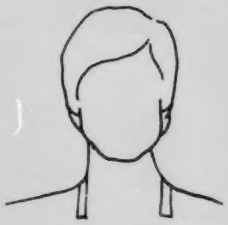


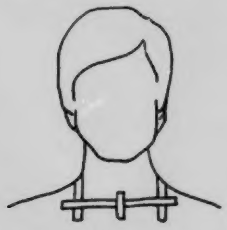
FIGURE 3

Job Sheet 1 adapted with permission from Burgess Publishing Company from *Fitting Commercial Patterns: The Minott Method* by Jan Minott, copyright 1978.

JOB SHEET #1

D. Connect two ends by placing tape straight across through center of neck hollow, marking neck hollow with piece of tape (Figure 4)

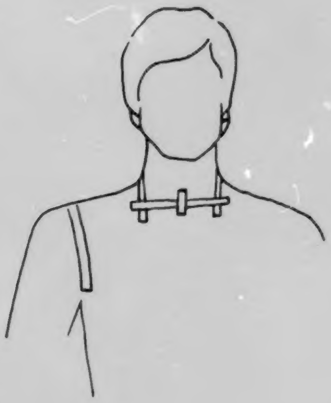
FIGURE 4



E. Place tape around top of armscye (Figure 5)

1. Begin tape on back of body where arm joins body
2. Bring tape up over bony knob on shoulder
3. Continue to front where arm and body meet; cut (Figure 5)

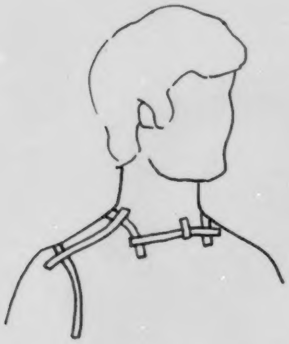
FIGURE 5



JOB SHEET #1

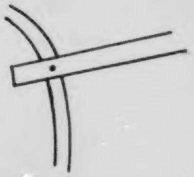
F. Place tape slightly in back of ear at neckline to end of shoulder at center of arm (Figure 6)

FIGURE 6



G. Mark a point in center where tape intersects shoulder at neck and arm (Figure 7)

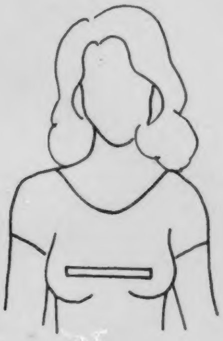
FIGURE 7



JOB SHEET #1

H. Place tape across bust points at fullest part of bust on women customers (Figure 8)

FIGURE 8



I. Place tape tightly across shoulder blades

(NOTE: This is to prevent tape measure from falling between blades. It allows more accurate measurement, especially if shoulder blades protrude requiring more back waist length.)

J. Place tape around wrist directly over wristbone

K. Tie string snugly around waist

(NOTE: Where string rests defines waist for women customers. A man usually has a definite waist but the waist measurement is taken where he prefers to wear his pants; when we refer to waist we refer to this measurement, not the actual waistline.)

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

JOB SHEET #2--ADJUST PATTERN

(NOTE: You may want to trace quarter-sized patterns and practice alterations on them.)

(CAUTION: Do not cut original pattern. Cut from traced copy.)

I. Materials and equipment

   A. Pattern piece needing adjustment

   B. Pencil

   C. Ruler

   D. Tape

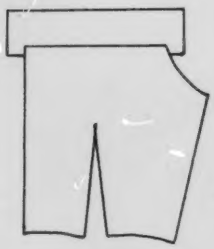
   E. Paper

II. Procedure for increasing length or width of pattern

   A. Cut pattern along line used for adding length or width

   B. Place a sheet of paper under the larger cut pattern piece (Figure 1)

FIGURE 1



   C. Tape pattern to paper

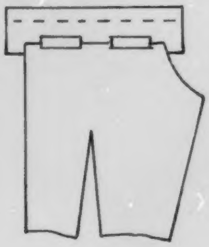
   D. Measure additional needed length or width from cut pattern edge onto paper

JOB SHEET #2

E. Mark distance onto paper in several areas (Figure 2)

(NOTE: Connect markings with ruler if desired.)

FIGURE 2



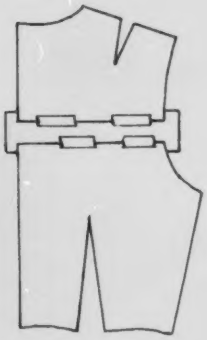
F. Extend center front or back line onto paper

G. Place remaining pattern piece on paper, meeting center line and markings

H. Check to assure that center front and/or center back is straight

I. Tape pattern into place (Figure 3)

FIGURE 3



J. True seams

JOB SHEET #2

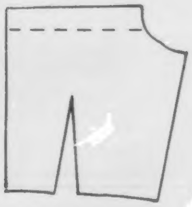
III. Procedure for decreasing length or width of pattern

A. Cut pattern along line used for adjusting length or width

B. On either cut edge, measure amount to be decreased and mark pattern in several places (Figure 4)

(NOTE: Connect markings with ruler if desired.)

FIGURE 4

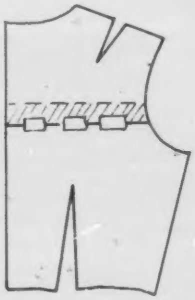


C. Lap one pattern section over the other, meeting the markings

D. Check to assure that center front and/or center back is straight

E. Tape pattern into place (Figure 5)

FIGURE 5



F. True seams

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

JOB SHEET #3--TRUE PATTERN SEAMLINES AFTER ADJUSTMENT

(NOTE: ACCURACY IS A MUST!)

I. Materials and equipment

   A. Adjusted pattern pieces with uneven seam edges

   B. Pencil

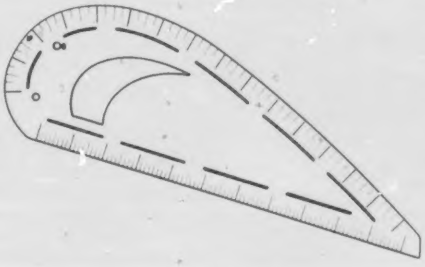
   C. Paper

   D. Tape

   E. Straightedge

   F. French curve, optional (Figure 1)

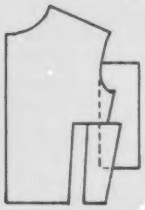
FIGURE 1



II. Procedure for straight edges

   A. Place paper under uneven seam edge (Figure 2)

FIGURE 2



   B. Tape paper in place close to area of uneveness

JOB SHEET #3

C. Place ruler on seam beginning point and seam end point (Figures 3 and 4)

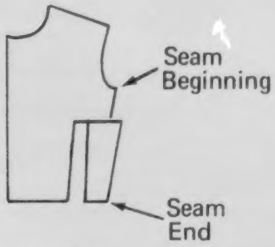

Seam
Beginning
Seam
End

FIGURE 3

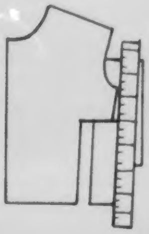
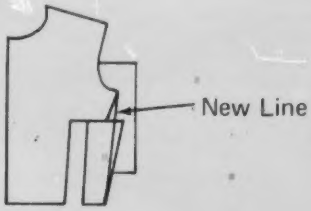


FIGURE 4

D. Draw line from seam beginning point to seam end (Figure 5)



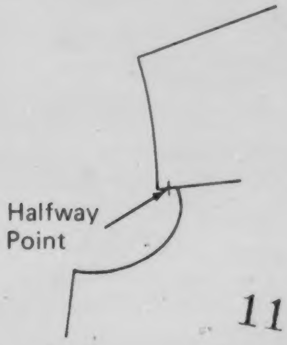
E. Remove ruler and trim excess paper away

III. Procedure for curved edges

A. Place paper under uneven portion of curved seam edge

B. Tape paper in place close to area of uneveness

C. Mark a halfway point between the jagged seamlines where pattern has been cut (Figure 6)

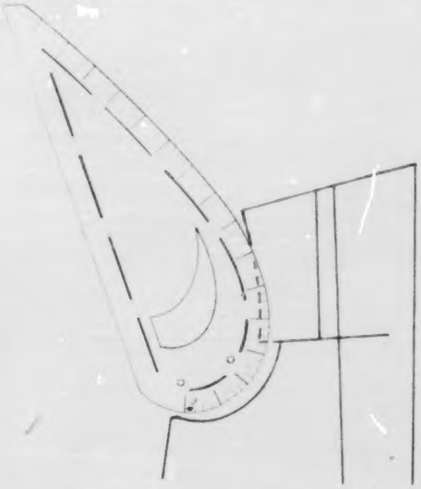

Halfway
Point

JOB SHEET #3

D. Place edge of French curve against halfway point, finding a pleasing curve that gradually merges into the seam (Figure 7)

(NOTE: You may need to reposition curve for upper and lower segments of armhole.)

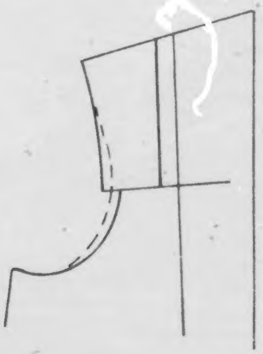
FIGURE 7



E. Draw line following edge of curve (Figure 8)

(NOTE: You may be able to draw the complete curve freehand, but you will find that a French curve makes it easier.)

FIGURE 8



BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

JOB SHEET #4--PREPARE PATTERN FOR PARALLEL ADJUSTMENT PROCEDURE

(NOTE: For more complete and precise coverage of this procedure see *Fitting Commercial Patterns: The Minott Method*.)

I. Materials and equipment

   A. Basic pattern

      (NOTE: A confident, skilled person may work directly with the fashion pattern if adjustments are minor.)

   B. Iron

   C. Heavy tracing paper

   D. Tracing paper and wheel

   E. Pencil

   F. T-square or protractor

II. Procedure

   A. Press basic pattern

   B. Trace sewing lines from pattern onto tracing paper

      (NOTE: This is to preserve the original pattern for reference.)

      1. Place pattern on bottom and tracing paper on top and follow sewing lines with pencil if paper is translucent

      2. Place pattern on top of tracing paper and use tracing paper and wheel if paper is too heavy to see through

   C. Draw adjusment lines on bodice pattern (Figures 1 and 2)

      (NOTE: All "A" lines adjust width while "B", "C", and "D" lines adjust length. See Figures 1 and 2 on next page.)

JOB SHEET #4

FIGURE 1

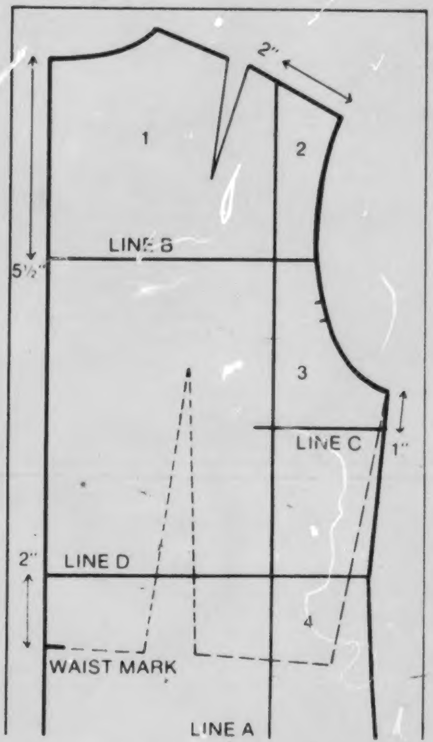
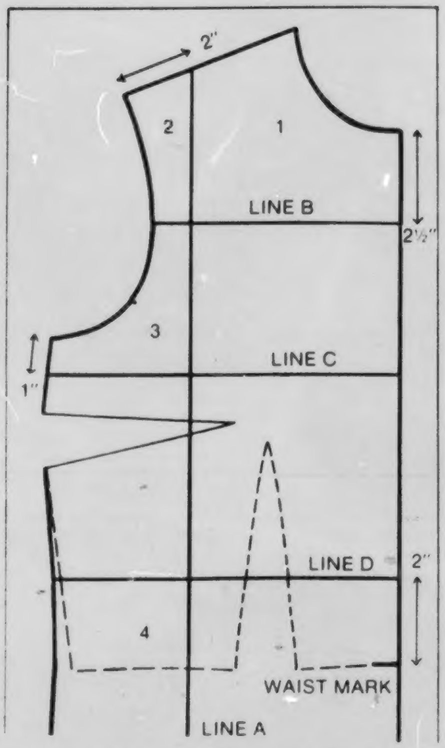


FIGURE 2



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1. Draw line A on bodice back and front parallel to center, between darts, and 2" from shoulder point

   (NOTE: Line A should not conflict with shoulder darts on bodice back but should pass through the tip of the underarm dart on bodice front.)

2. Square line B on bodice front 2 1/2" down from center front neck
3. Square line B on bodice back 5 1/2" down from center back neck
4. Square line C from center front 1" below armscye line, extending it across total width of pattern
5. Square line C from center back line 1" below armscye line, extending it only 1/2" beyond line A
6. Square line D from center front and back 2" above waist

D. Number sections of pattern (Figures 1 and 2)

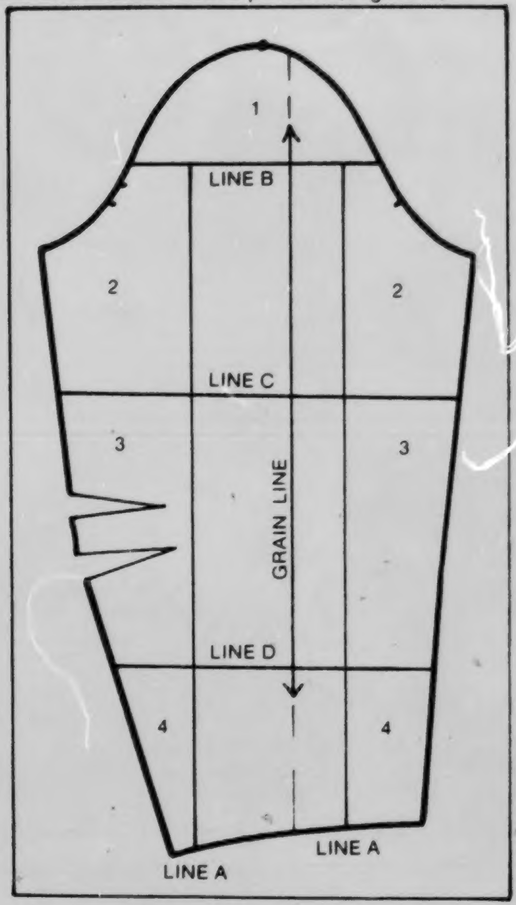
(NOTE: The sections are numbered for consistency and reference.)

JOB SHEET #4

E. Cut bodice pattern from paper

F. Draw adjustment lines on sleeve pattern (Figure 3)

FIGURE 3



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1. Square line B from grain line just above the notches
2. Square line C from grain line above elbow dart
3. Square line D from grain line about halfway between elbow dart and wrist line
4. Draw line A (front) from line B to the wrist line toward the front seamline
5. Draw line A (back) from line B to the wrist line toward the back seamline

JOB SHEET #4

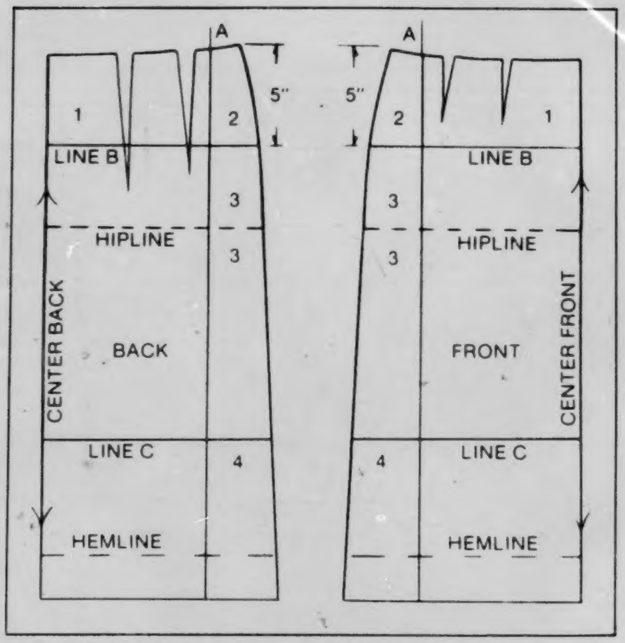
G. Number sections of pattern (Figure 3)

(NOTE: The sections are numbered simply for consistency and reference.)

H. Cut sleeve pattern from paper

I. Draw adjustment lines on skirt pattern (Figure 4)

FIGURE 4


A
A
5"
5"
1
2
2
1
LINE B
LINE B
3
3
HIPLINE
HIPLINE
3
3
CENTER BACK
BACK
FRONT
CENTER FRONT
LINE C
LINE C
4
4
HEMLINE
HEMLINE

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1. Draw line A parallel to center front and center back between dart and side seam
2. Square line B from center back and center front 5" from the waist
3. Square line C from center back and center front 5" above hemline

JOB SHEET #4

J. Number sections of pattern (Figure 4)

(NOTE: The sections are numbered simply for consistency and reference.)

K. Cut skirt pattern from paper, leaving about a 3" margin around seamlines

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

JOB SHEET #5--ADJUST BASIC BODICE PATTERN BY PARALLEL ADJUSTMENT METHOD

(NOTE: The following job sheet on parallel adjustment methods is only a beginning to what can be done using this method. For more complete information on adjusting the basic bodice using this method see *Fitting Commercial Patterns: The Minott Method.*)

I. Materials and equipment

A. Paper cutting scissors

B. Tape

C. Pencil

D. Ruler

E. Retraced bodice pattern with adjustment lines and sections numbered

F. Paper

(NOTE: Remember to add ease to certain measurements when applying them to pattern.)

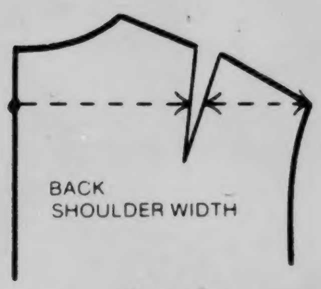
II. Procedure for adjusting shoulder width

A. Divide front and back shoulder measurements in half

B. Apply back shoulder measurement across back of pattern, squared from center back to shoulder point (Figure 1)

(NOTE: Remember to exclude dart space.)

FIGURE 1



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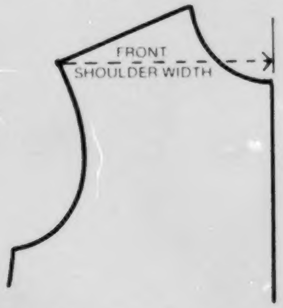
JOB SHEET #5

C. Extend center front line beyond neckline (Figure 2)

FIGURE 2



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D. Apply front shoulder measurement across front of pattern, squared from center front to shoulder point (Figure 2)

E. Cut pattern section 2 from bodice front if adjustment is needed

F. Move pattern section 2 in or out depending on needed width

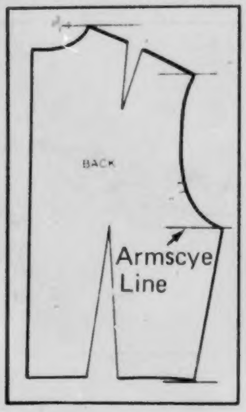
(NOTE: Follow the procedure suggested in Job Sheet #2. Shoulder width may be adjusted further when shoulder slope measurement is applied to pattern.)

III. Procedure for adjusting bust circumference

(NOTE: Adjusting the bust circumference is not that common because most pattern sizes are selected by this measurement.)

A. Square armscye line across bodice back (Figure 3)

FIGURE 3



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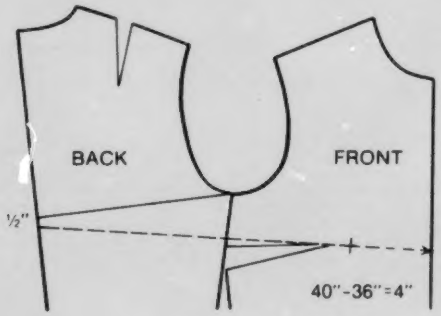
JOB SHEET #5

B. Place bodice front and back together, matching side seams at underarms

C. Measure across pattern from 1/2" below armscye line at center back, slanting tape measure through bust point to center front (Figure 4)

FIGURE 4



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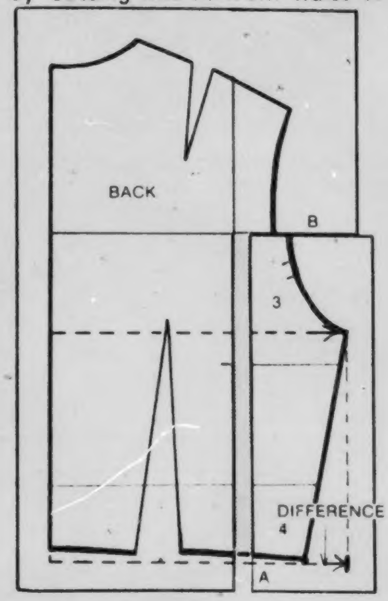
D. Divide customer's measurement, including ease, in half

E. Compare customer's measurement to pattern measurement

F. Adjust pattern by cutting line A from waist to line B across to armhole (Figure 5)

FIGURE 5



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JOB SHEET #5

G. Spread or overlap these pieces with the main pieces

(NOTE: Follow procedure suggested on Job Sheet #2. This adjustment will effect the waist, chest, and shoulder blade measurements, all of which will be dealt with later.)

IV. Procedure for adjusting waist circumference

A. Measure waistline seam of back bodice excluding dart

B. Measure waistline seam of front bodice excluding dart

(NOTE: The waist should not be too tight or the garment will not drop into position properly.)

C. Compare customer's waist measurement to pattern measurement, allowing the bodice front to measure 1" more across the waist than the bodice back

(NOTE: If customer has large abdomen, allow 2" of the measurement for the front. Remember to divide this measurment in half because you are working with half a pattern.)

D. Alter pattern by changing darts and/or moving section 4

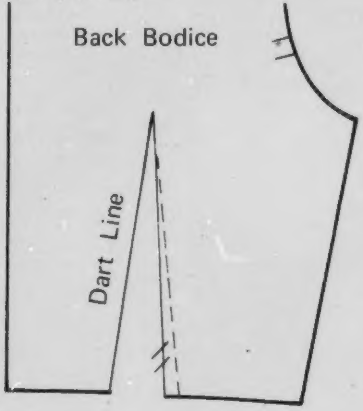
1. Change dart width

(NOTE: It is not necessary to work with both front and back darts when adjusting dart width.)

a. Work with dart line that is closest to side seam (Figure 6)

(NOTE: This retains position of darts so they will continue to line up with skirt darts.)

FIGURE 6



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JOB SHEET #5

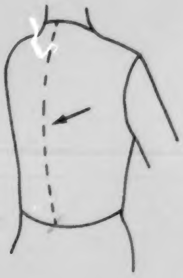
b. Keep back dart width at least 3/4" wide

c. Change front dart, especially if bust circumference was changed beforehand

2. Spread or overlap section 4 into main body, using suggested methods in Job Sheet #2

V. Procedure for adjusting back length at center (Figure 7)

FIGURE 7



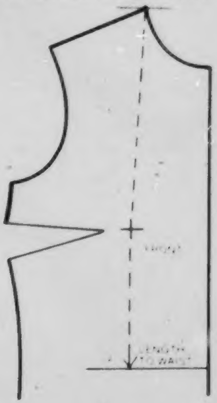
A. Compare body measurement of back length to pattern measurement of center back length

B. Move pattern sections 4 and/or 5 to adjust most common back length problems

VI. Procedure for adjusting front length

A. Compare body measurement of front length to pattern, applying measurement from shoulder/neck intersection to waist with measuring tape parallel to center front (Figure 8)

FIGURE 8



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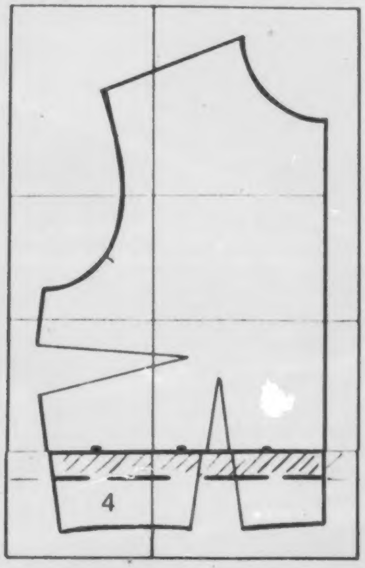
JOB SHEET #5

B. Move pattern sections to adjust front length

1. Move section 4 for most typical adjustment problems (Figure 9)

   Example: Shorten length

FIGURE 9



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2. Adjust pattern on line C if a change in bust depth is needed (Figures 10 and 11)

FIGURE 10

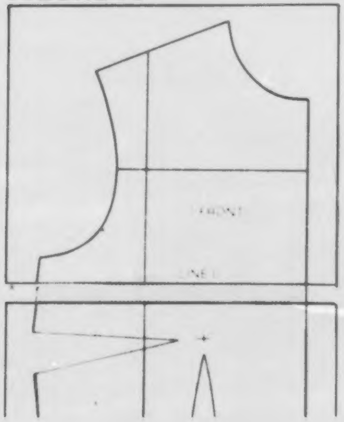
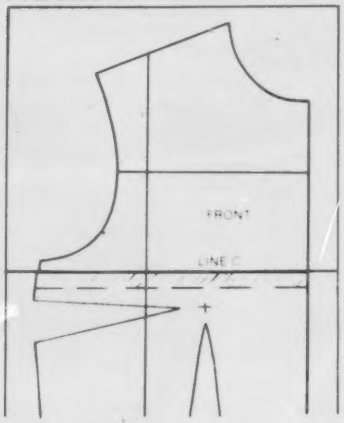


FIGURE 11



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JOB SHEET #5

VII. Procedure for adjusting slope of shoulder seam

A. Apply body measurement to bodice pattern from shoulder point to waist at center front or back (Figures 12 and 13)

FIGURE 12

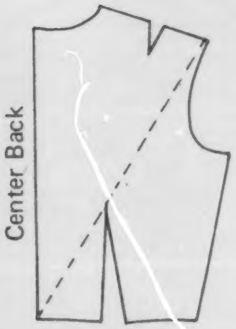
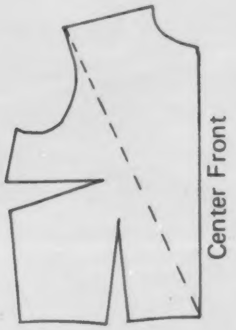


FIGURE 13



B. Move pattern sections to adjust shoulder slope

1. Move front and back sections 2 and 3

a. Move sections down for sloping shoulders (Figure 14)

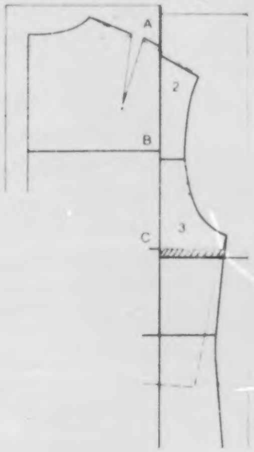


FIGURE 14

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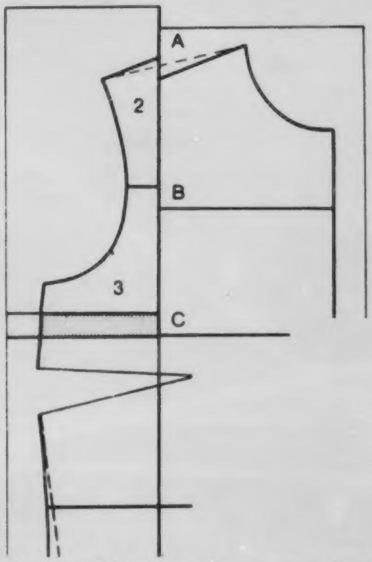
JOB SHEET #5

b. Move sections up for square shoulders (Figure 15)

FIGURE 15



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2. Move section 2 when a change in armscye length is required (Figures 16 and 17)

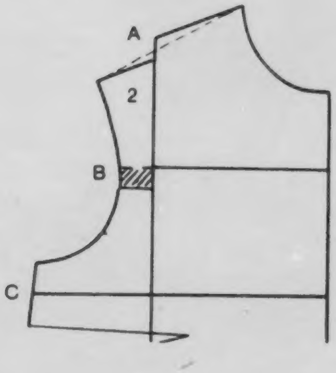

FIGURE 16

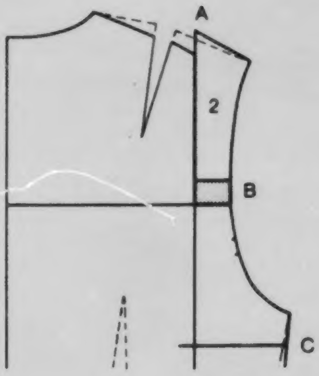

FIGURE 17

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BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

JOB SHEET #6--ADJUST POSITION BETWEEN BUST POINTS

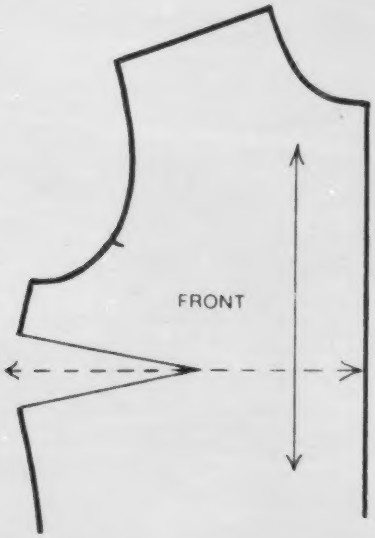
I. Materials and equipment

- A. Bodice pattern
- B. Ruler
- C. Pencil

II. Procedure

- A. Square a line from the center front through the point of the underarm dart (Figure 1).

FIGURE 1



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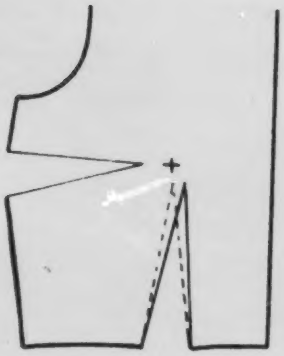
- B. Divide customer's measurement between bust points in half
- C. Measure from pattern's bust point straight across to center front

JOB SHEET #6

D. Compare the pattern measurement to the customer's measurement and move the point of the waist dart if needed (Figure 2)

(NOTE: Do not move the base of the dart because it is supposed to line up with the skirt front darts.)

FIGURE 2



Reangle Waist Dart toward Bust Point

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1. Mark new bust point on pattern
2. Mark a dot on the line, indicating the beginning of the new designer dart, the same distance from the bust point as the former dart
3. Place one end of a ruler at the base of the former dart
4. Place other end of ruler at dot indicating the point of the new designer dart
5. Draw line from former dart base to new point
6. Draw other side of dart in same manner

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

JOB SHEET #7--ADJUST BASIC SLEEVE PATTERN BY PARALLEL ADJUSTMENT METHOD

I. Materials and equipment

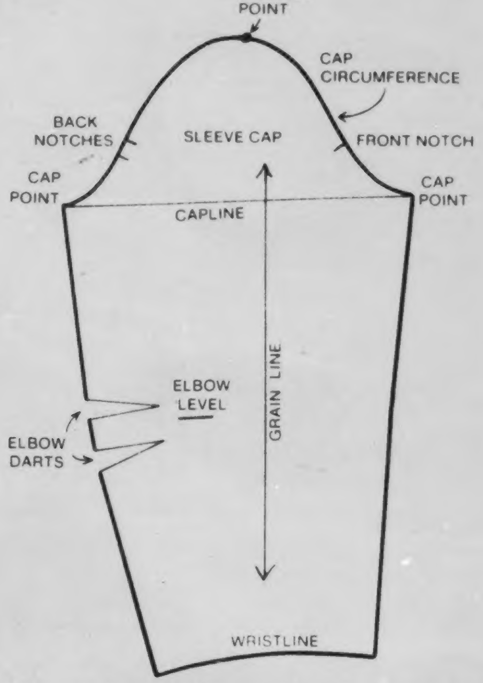
- A. Retraced sleeve pattern with adjustment lines
- B. Tape
- C. Pencil
- D. Ruler
- E. Paper
- F. Paper cutting scissors

II. Procedure for adjusting arm width

A. Compare upper arm measurement to pattern measurement (Figure 1)

(NOTE: The upper arm measurement is placed 1" below the cap point with 2" added ease.)

FIGURE 1


SHOULDER POINT
CAP CIRCUMFERENCE
BACK NOTCHES
SLEEVE CAP
FRONT NOTCH
CAP POINT
CAP POINT
CAPLINE
ELBOW LEVEL
ELBOW DARTS
GRAIN LINE
WRISTLINE

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JOB SHEET #7

B. Move pattern sections to adjust sleeve width (Figures 2 and 3)

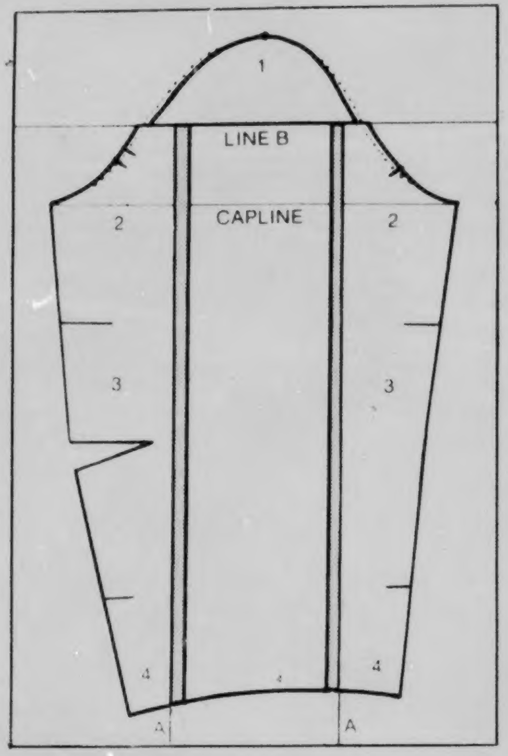
1
LINE B
CAPLINE
2
2
3
3
4
4
4
A
A

FIGURE 2

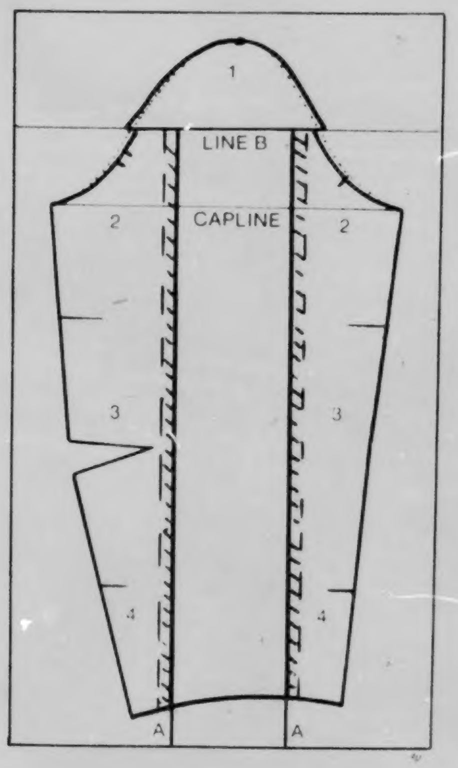
1
LINE B
CAPLINE
2
2
3
3
4
4
A
A

FIGURE 3

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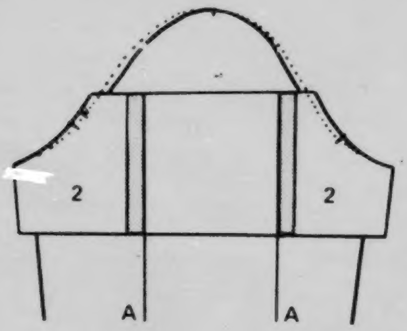
1. Move sections 2, 3, and 4 for most common adjustment problems

   (NOTE: Remember to divide needed adjustment measurement in half because both sides of the sleeve are moved.)

JOB SHEET #7

2. Move only section 2 if only the upper arm is small or large and the rest of the arm is average (Figure 4)

FIGURE 4



Move Sections 2 OUT on Pattern (or Spread A Lines)

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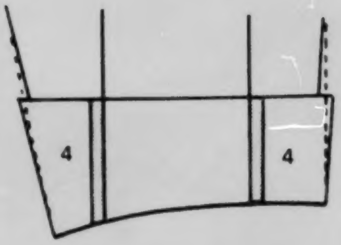
III. Procedure for adjusting wrist width

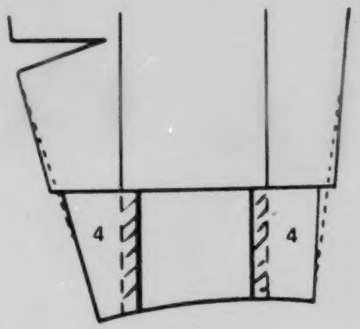
A. Compare wrist measurement to pattern

B. Move section 4 to adjust width (Figures 5 and 6)



Move Sections 4 OUT on Pattern (or Spread A Lines)

FIGURE 5



Move Sections 4 IN on Pattern (or Overlap A Lines)

FIGURE 6

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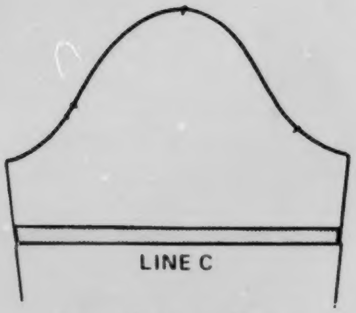
JOB SHEET #7

IV. Procedure for adjusting length above elbow

A. Compare measurement from shoulder to elbow to pattern

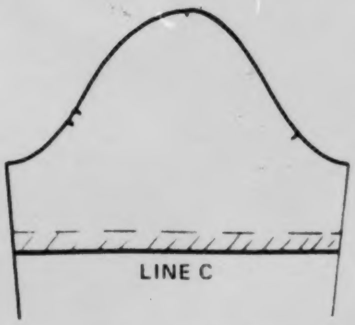
B. Move pattern on line C to adjust length above elbow (Figures 7 and 8)

FIGURE 7



Spread C Line on Pattern

FIGURE 8



Overlap C Line on Pattern

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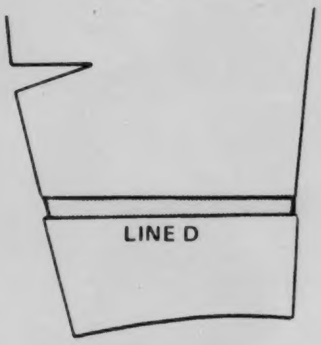
V. Procedure for adjusting length below elbow

A. Compare measurement from elbow to wrist to pattern

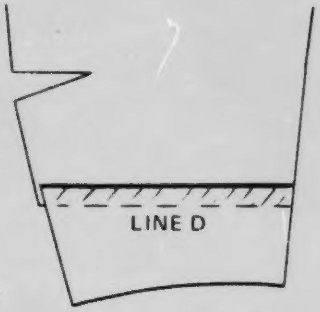
B. Move pattern on line D to adjust length below elbow and wrist (Figures 9 and 10)

FIGURE 9



Spread D Line on Pattern

FIGURE 10



Overlap D Line on Pattern

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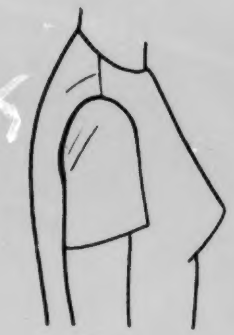
JOB SHEET #7

VI. Procedure for adjusting hang of sleeve

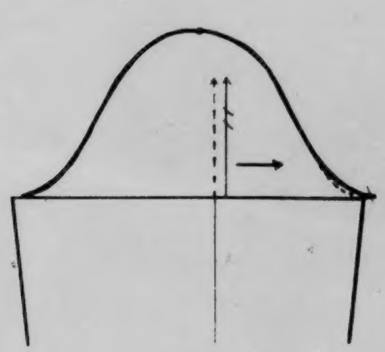
A. Move section 1 forward 1/4" - 1/2" if front of sleeve hangs forward or if diagonal wrinkles hang from back of sleeve to shoulder (Figures 11 and 12)

FIGURE 11



SLEEVE

FIGURE 12



Move Cap to FRONT on Pattern

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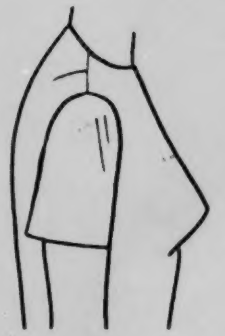
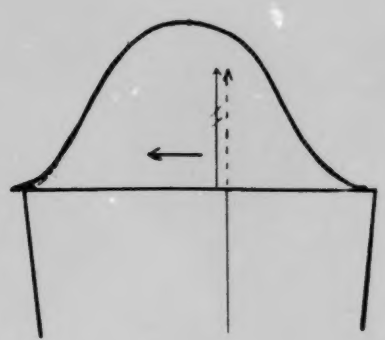
B. Move section 1 backward 1/4" - 1/2" if back of sleeve hangs out or diagonal wrinkles form from front of sleeve to shoulder (Figures 13 and 14)

FIGURE 13



SLEEVE

FIGURE 14



Move Cap to BACK on Pattern

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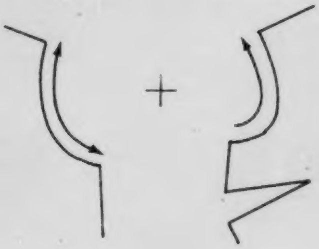
JOB SHEET #7

VII. Procedure for adjusting cap length

A. Total the length of the front and back armscye (Figure 15)

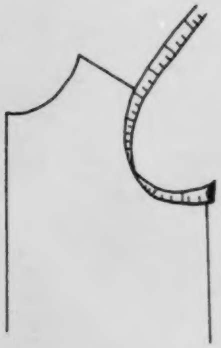
FIGURE 15



(NOTE: Stand tape measure on edge for curves. See Figure 16.)

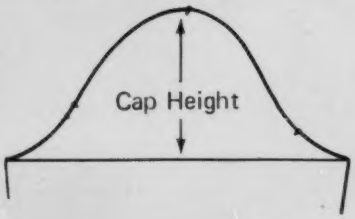
Back armscye length	8 1/2"
Front armscye length	8"
	16 1/2"

FIGURE 16



B. Divide total by three and add 1/2" for ease to find cap height (Figure 17)

FIGURE 17

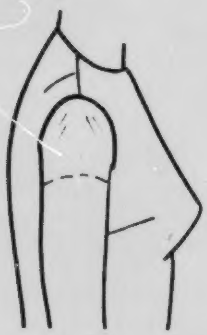


JOB SHEET #7

C. Compare personal measurement to pattern

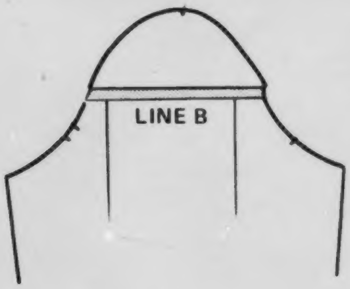
D. Adjust pattern by moving section 1 up or down (Figures 18-21)

FIGURE 18



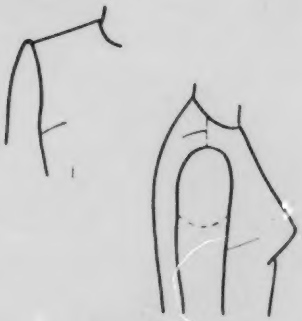
SLEEVE

FIGURE 19



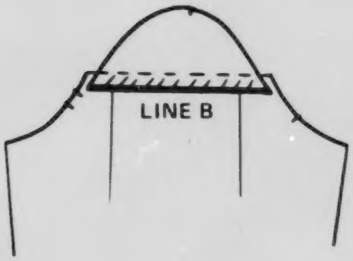
Spread B Line on Pattern

FIGURE 20



SLEEVE

FIGURE 21



Overlap B Line on Pattern

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BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

JOB SHEET #8--ADJUST PATTERN BY SLASH PATTERN METHOD

(NOTE: This is a more flexible system than parallel adjustment.)

I. Materials and equipment

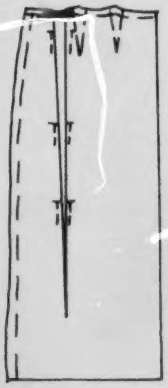
   A. Scissors

   B. Ruler

II. Procedure

   A. Cut pattern where problem is located (Figure 1)

FIGURE 1



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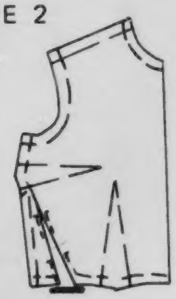
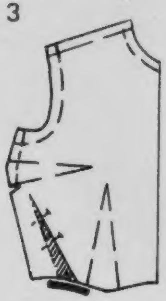
1. Cut from pattern edge to seamline, making small dart or open **V** in seam allowance (Figures 2 and 3)

FIGURE 2



Wider Waist

FIGURE 3



Narrower Waist

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JOB SHEET #8

2. Cut across to problem area and then through area (Figures 4 and 5)

FIGURE 4

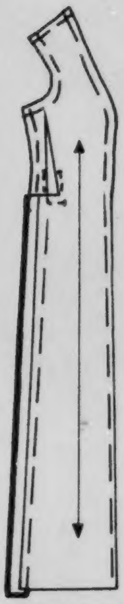
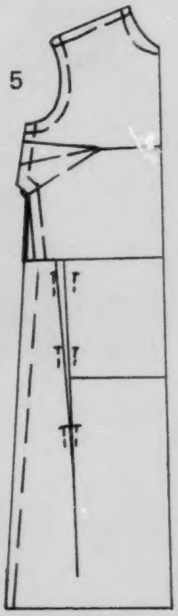


FIGURE 5



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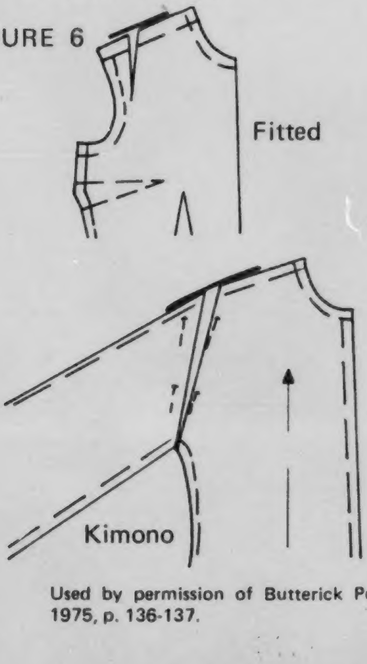
B. Overlap or spread pattern depending upon need (Figures 6-9)

(NOTE: Be sure to divide actual measurement by number of garment pieces used.)

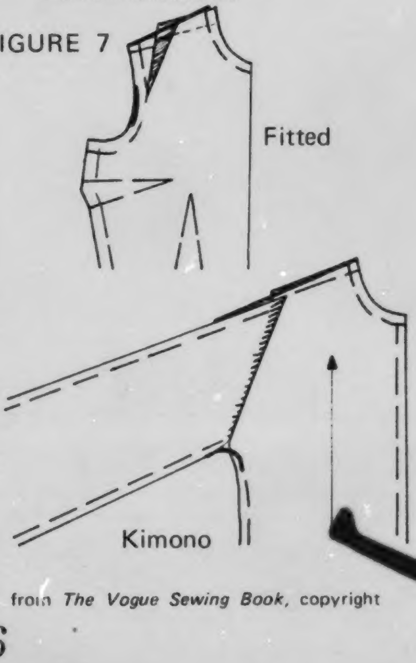
Broad shoulders

FIGURE 6



Narrow shoulders

FIGURE 7



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JOB SHEET #8

FIGURE 8

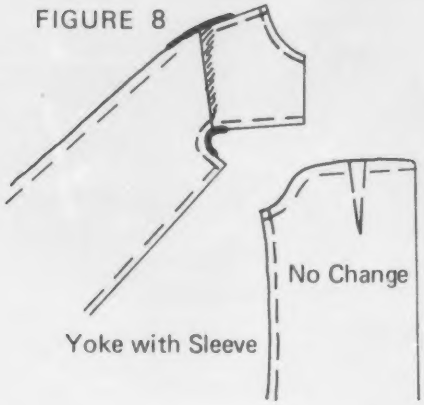
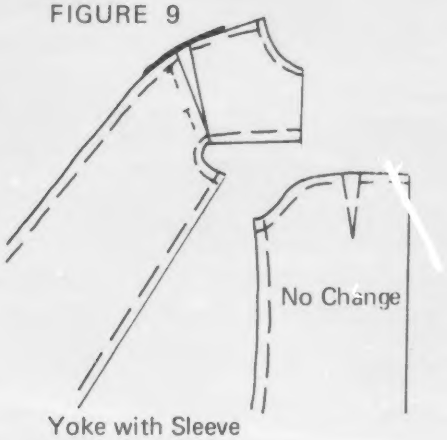

No Change
Yoke with Sleeve

FIGURE 9


No Change
Yoke with Sleeve

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C. Tape pattern into place if overlapping (Figure 10) or tape paper under opening if pattern has been spread (Figure 11)

FIGURE 10

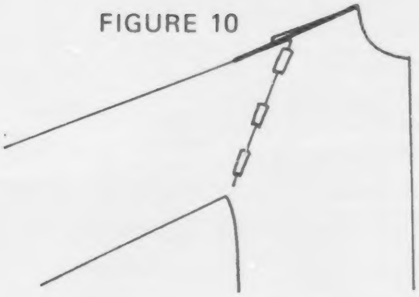
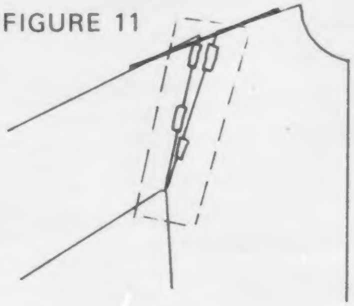


FIGURE 11



D. True the seams

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

TEST

NAME ______________________________ SCORE ______________

1. Match terms associated with measuring and alteration to the correct definitions by placing the appropriate numbers in the blanks provided.

_____a. Describes figure that is not the same on both sides

_____b. Darts which end directly at apex of a body curve

_____c. To make a 90° angle from straight line available on pattern

_____d. Fullness added for body movement only

_____e. Additional fullness used to achieve a certain look

_____f. Pattern that includes contemporary styling with a variety of silhouette and ease allotments

_____g. To even out seams after they have been adjusted

_____h. Darts which end a short distance from apex of a body curve

_____i. Total distance around an object

_____j. Plain pattern that includes fitted sleeves, skirt, bodice, and a jewel neckline

_____k. Armhole

_____l. Highest point

1. Style ease
2. Wearing ease
3. Structural darts
4. Designer darts
5. Basic pattern
6. Fashion pattern
7. Armscye
8. Asymmetrical
9. True seams
10. Square a line
11. Circumference
12. Apex

2. Select from the list below and on the next page guidelines for selecting correct pattern size. Place an "X" in the correct blanks.

_____a. Use a mirror as a guide

_____b. Add wearing ease to body measurement

_____c. Compare body measurements with those on pattern and select the pattern size most similar ______d. Select pattern size the same as ready-to-wear size

______e. Select pattern by the largest body measurement, whether it be the chest or hip

3. Select from the list below guidelines for measuring a customer. Place an "X" in the appropriate blanks.

______a. Hold tape perpendicular to floor

______b. Stand comfortably tall

______c. Hold tape flat to body

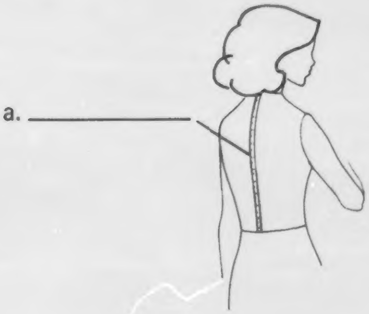
______d. Use a mirror

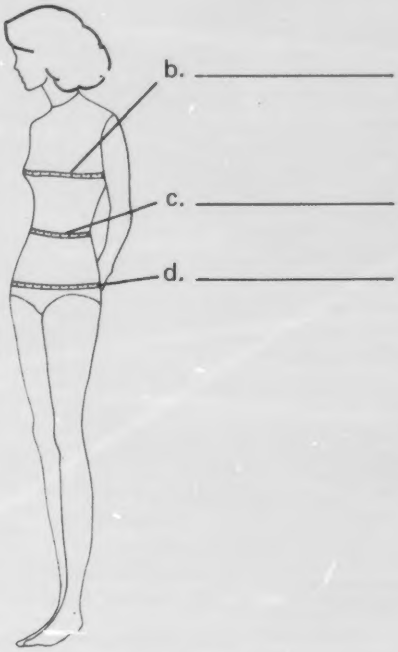
______e. Have customer wear undergarments which will be worn with the garment

______f. Hold tape loosely around body

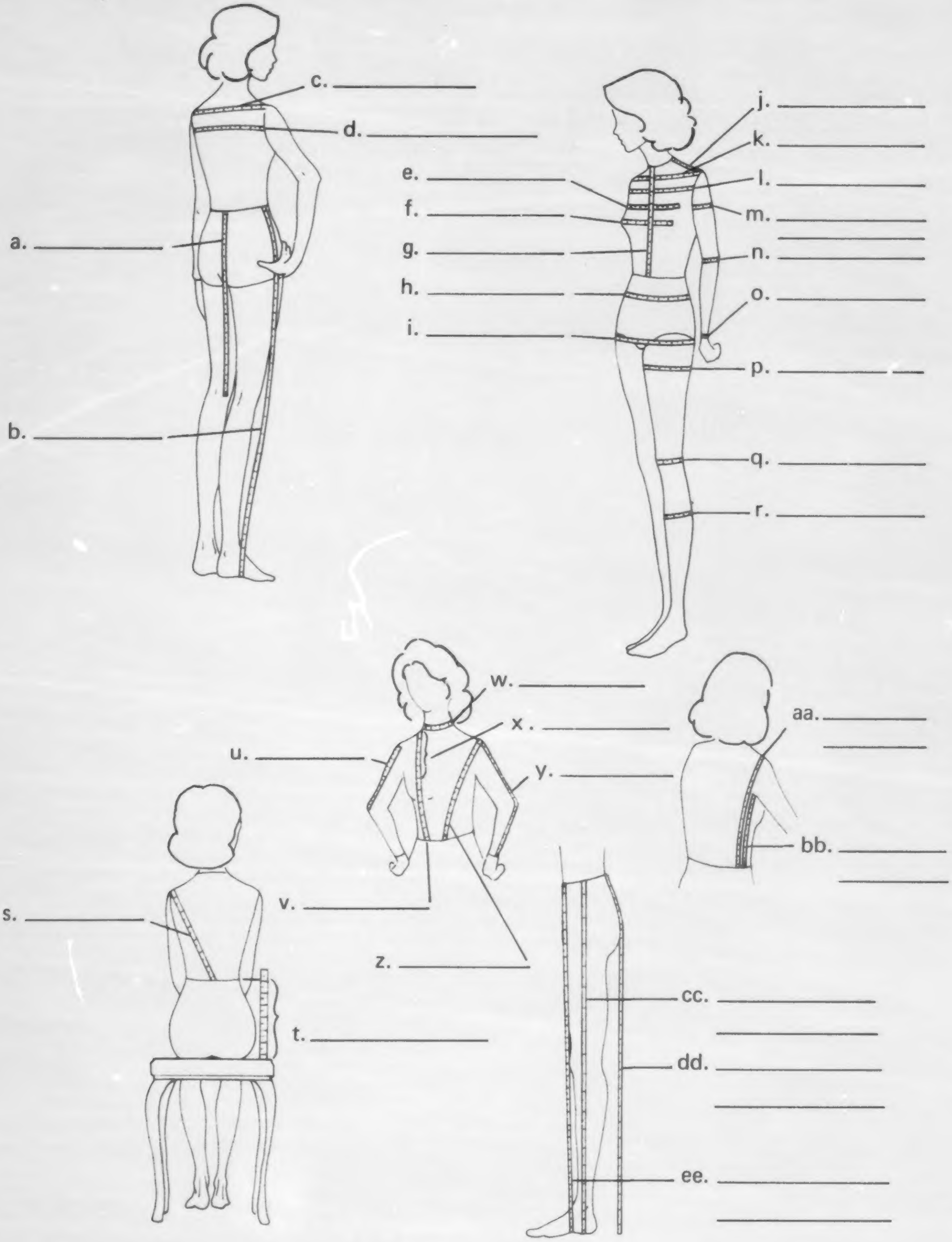
______g. Take each measurement at least twice

4. Identify measurement areas used in women's commercial patterns. Write the appropriate names in the blanks provided.





5. Identify measurement areas used to custom fit women's commercial patterns. Write the correct names in the blanks provided.


a.
b.
c.
d.
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g.
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m.
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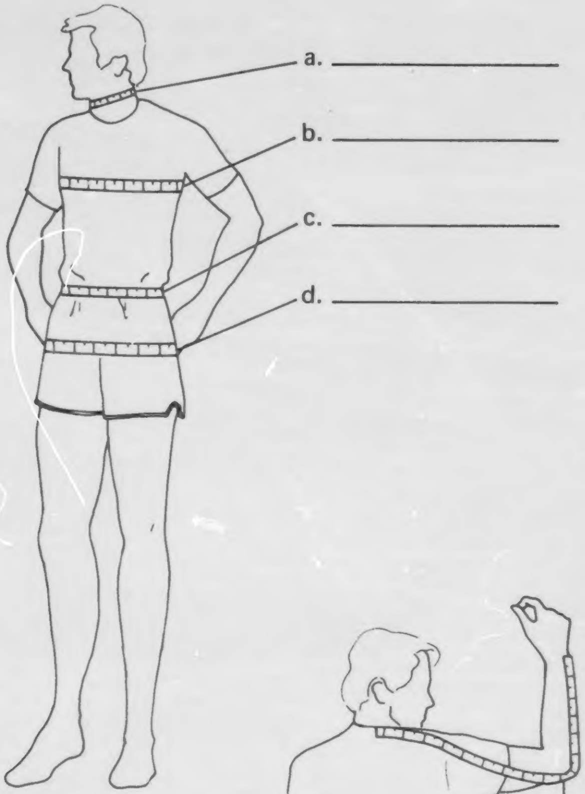
p.
q.
r.
s.
t.
u.
v.
w.
x.
y.
z.
aa.
bb.
cc.
dd.
ee.

6. Identify measurement areas used in men's commercial patterns. Write the correct names in the blanks provided.

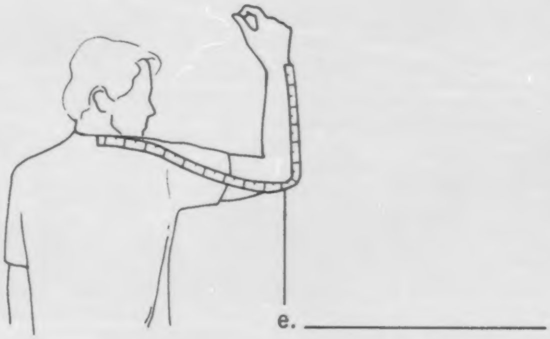


a. ____________________

b. ____________________

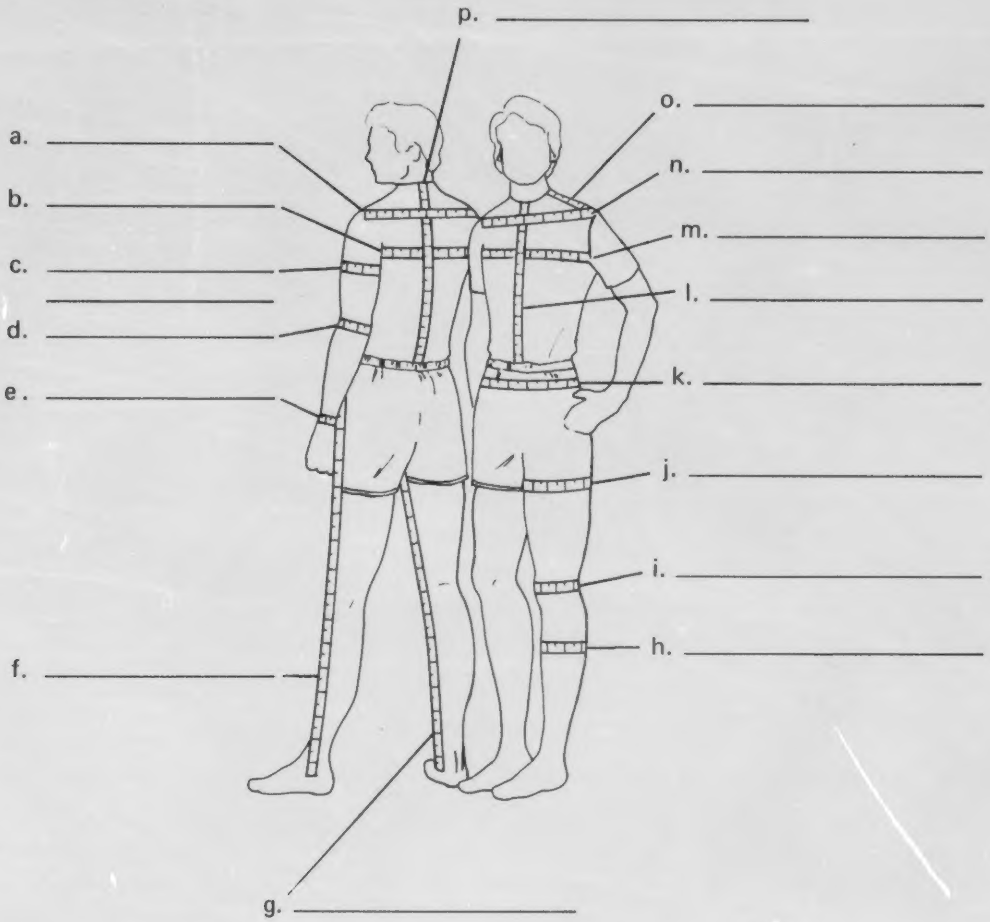
c. ____________________

d. ____________________



e. ____________________

7. Identify measurement areas used to custom fit men's commercial patterns. Write the correct names in the blanks provided.


p.
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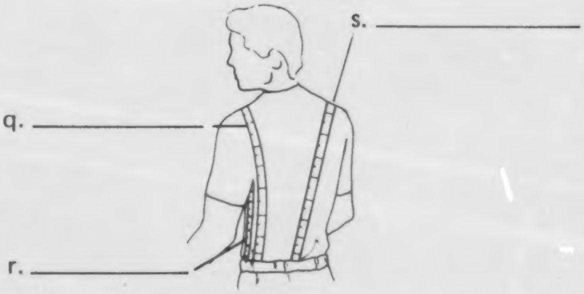
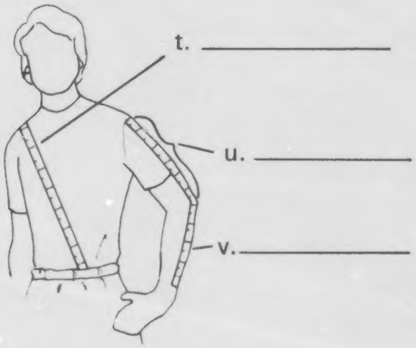
f.
g.





8. Name amounts of standard wearing ease added to body measurements.
   a. Chest front--__________
   b. Bust or chest circumference--__________
   c. Waist circumference--__________
   d. Hip circumference--__________
   e. Upper arm circumference--__________
   f. Elbow circumference--__________
   g. Wrist circumference--__________
   h. Neck--__________
   i. Upper arm--__________
   j. Sleeve cap in upper part between notches--__________
   k. Sleeve cap in lower part between notches--__________
   l. Crotch--__________
9. Discuss factors that determine amount of wearing ease used in a garment.

10. Discuss ways to detect fitting problems.

11. Complete the chart below on the common problems, causes, and solutions of garments requiring alteration. Write the correct solution that corresponds to each common problem.

PROBLEM	CAUSE	SOLUTION
Diagonal drapes or pulls	Angle of horizontal seam does not correspond with angle of body	______ ______ ______
	Attached garment parts do not harmonize with body	______ ______ ______
Horizontal folds	Garment is too long	______ ______ ______
Horizontal pulls	Garment is not wide enough	______ ______ ______
Gaping edge	Opening too large	______ ______ ______
Vertical pulls	Garment is not long enough	______ ______ ______
Vertical folds	Garment is too wide	______ ______ ______

PROBLEM	CAUSE	SOLUTION
Misplaced construction lines	Garment sized too big or too small	________ ________ ________
	Individual body characteristics of customer do not correspond with pattern	________ ________
	Garment pieces cut off grain	________ ________ ________

12. Distinguish between the pros and cons of working with a basic pattern by placing a "P" for the pros and a "C" for the cons in the correct blanks.

______a. Is easier to adjust than fashion pattern

______b. Saves adjustment time with long-term customers

______c. Assures accuracy in all garments made

______d. Is time consuming to make

______e. Requires storage space

13. Discuss how a basic pattern is used.

____

____

____

____

14. Name ways to alter a pattern.

a. ____________________________________

b. ____________________________________

c. ____________________________________

15. Select from the list below guidelines used when adjusting a pattern. Place an "X" in the correct blanks.

______a. Work with smallest side if body is assymetrical

______b. Measure from cutting line to cutting line including darts and seamline

______c. Recheck measurements of pattern after all adjustments have been made

______d. Write measurements on pattern after adjustment for easy reference

______e. Press commercial pattern

______f. Trace original commercial pattern on tracing paper

______g. Divide measurement into number of pieces used to surround body part

16. Chart woman's measurements.

17. Chart man's measurements.

18. Demonstrate the ability to:

   a. Prepare customer for measurement.

   b. Adjust pattern.

   c. True pattern seamlines after adjustment.

   d. Prepare pattern for parallel adjustment procedure.

   e. Adjust basic bodice pattern by parallel adjustment method.

   f. Adjust position between bust points.

   g. Adjust basic sleeve pattern by parallel adjustment method.

   h. Adjust pattern by slash pattern method.

   i. Adjust pattern by seam adjustment method.

   (NOTE: If activities 16-18 have not been accomplished prior to the test, ask your instructor when they should be completed.)

BODY MEASUREMENT AND ALTERING FLAT PATTERNS
UNIT II

ANSWERS TO TEST

1. a. 8
   b. 3
   c. 10
   d. 2
   e. 1
   f. 6
   g. 9
   h. 4
   i. 11
   j. 5
   k. 7
   l. 12

2. c

3. b, c, e, g

4. a. Back waist length
   b. Bust
   c. Waist
   d. Hips

5. a. Skirt length
   b. Pant length
   c. Back shoulder
   d. Back
   e. High bust
   f. Bust point
   g. Center front
   h. High hip
   i. Thigh bulge
   j. Shoulder
   k. Front shoulder
   l. Chest
   m. Upper arm circumference
   n. Elbow
   o. Wrist
   p. Thigh
   q. Knee
   r. Calf
   s. Back slope
   t. Crotch depth
   u. Upper arm length
   v. Front length to waist
   w. Neck
   x. Bust depth
   y. Total arm length
   z. Front slope
   aa. Shoulder backside
   bb. Backside (from underarm)
   cc. Side waist to floor
   dd. Center back waist to floor
   ee. Center front waist to floor

6. a. Neck
   b. Chest
   c. Waist
   d. Hip
   e. Shirt sleeve length

7. a. Back shoulder
   b. Back
   c. Upper arm circumference
   d. Elbow
   e. Wrist
   f. Outseam
   g. Inseam
   h. Calf
   i. Knee
   j. Thigh
   k. High hip
   l. Center front
   m. Chest
   n. Front shoulder
   o. Shoulder
   p. Back waist
   q. Side back length
   r. Side back from underarm
   s. Back slope
   t. Front slope
   u. Upper arm length
   v. Total arm length

8. a. 1"
   b. 1 1/2"-4"
   c. 1"-2"
   d. 1"-2"
   e. 1 1/2"-2 1/2"
   f. 2"-2 1/2"
   g. At least 1"
   h. 1/2"
   i. 2"
   j. 1 1/2"-2 1/2"
   k. 1/4"-1/2"
   l. 1/2"-2"

9. Discussion should include:
   a. Customer requests and personal preferences
   b. Customer's figure characteristics
   c. Customer's size
   d. Purpose of garment
   e. Stretchability or stability of fabric to be used
   f. Thickness of fabric being used
   g. Design of garment
   h. Cut of garment
10. Discussion should include:
    a. Look at figure objectively
    b. Refer to customer's past experience
    c. Measure body and compare to pattern
    d. Make sample garment shell

11.

PROBLEM	CAUSE	SOLUTION
Diagonal drapes or pulls	Angle of horizontal seam does not correspond with angle of body	Reconstruct seams in problem area or pad garment
	Attached garment parts do not harmonize with body	Reposition garment parts to harmonize with body
Horizontal folds	Garment is too long	Shorten problem area
Horizontal pulls	Garment is not wide enough	Add width to garment
Gaping edge	Opening too large	Make opening smaller
Vertical pulls	Garment is not long enough	Lengthen problem area

PROBLEM	CAUSE	SOLUTION
Vertical folds	Garment is too wide	Subtract width from garment
Misplaced construction lines	Garment sized too big or too small	Change pattern size
	Individual body characteristics of customer do not correspond with pattern	Move construction lines
	Garment pieces cut off grain	Be sure to cut pattern on straight grain of fabric

12. a. P

    b. P

    c. P

    d. C

    e. C

13. Discussion should include:

    a. Placed on top of other patterns to check fit

    b. Used to draft fashion pattern

14. a. Parallel adjustment method

    b. Slash pattern method

    c. Seam adjustment method

15. c, d, e, f, g

16. Evaluated to satisfaction of instructor

17. Evaluated to satisfaction of instructor

18. Performance skills evaluated to satisfaction of instructor

CONSTRUCTION TECHNIQUES
UNIT III

UNIT OBJECTIVE

After completion of this unit, the student should be able to use the following sewing techniques and information to construct a garment. This knowledge will be evidenced through completion of assignment sheets, job sheets, and unit test with a minimum of 85 percent accuracy.

SPECIFIC OBJECTIVES

After completion of this unit, the student should be able to:

1. Match terms associated with construction techniques to the correct definitions.
2. Describe the appearance of offgrain yard goods.
3. Describe characteristics of garments cut off grain.
4. Select from a list time-saving techniques that may be incorporated into the cutting process.
5. Match construction techniques to their functions.
6. Name the functions of interfacing.
7. Select from a list guidelines to use when selecting interfacing.
8. Select from a list areas of garments which often require interfacing.
9. Select from a list areas of garments which may require tape.
10. Select from a list characteristics of properly set in sleeves.
11. Select from a list characteristics of a well-made collar.
12. Select from a list generally accepted rules of sewing.
13. Select from a list practices that assure professional-looking results.
14. Discuss unit construction process.
15. Demonstrate the ability to:
    a. Determine if woven fabric is on grain.
    b. Make pattern markings.

c. Cut interfacing.

d. Apply iron-on interfacing.

e. Tape garment.

f. Determine size of buttonhole.

g. Determine placement of buttonhole.

h. Mark garment for horizontal buttonholes.

i. Make bound buttonholes.

j. Finish underside of bound buttonholes.

k. Sew buttons on by machine.

l. Grade, trim, clip, and notch seam allowance.

m. Understitch garment.

n. Stitch in the ditch/crack stitch.

o. Sew zipper into garment.

p. Sew sleeve plackets.

q. Sew cuff on sleeve.

r. Set in sleeves.

s. Attach shirt collar.

t. Topstitch.

u. Make pockets.

CONSTRUCTION TECHNIQUES
UNIT III

SUGGESTED ACTIVITIES

I. Suggested activities for instructor:

   A. Provide student with objective sheet.

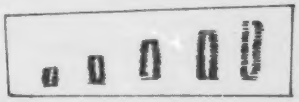
   B. Provide student with information, assignment, and job sheets.

   C. Discuss unit and specific objectives.

   D. Discuss information and assignment sheets.

   E. Demonstrate procedures outlined in job sheets.

   F. Have students make a sampler of buttonholes (each 1/8" larger than the other) for permanent future reference when determining buttonhole size.



   G. Have students evaluate pattern guide sheets for efficient unit construction procedures.

   H. Give test.

   I. Reteach if necessary.

II. Instructional materials:

   A. Objective sheet

   B. Information sheet

   C. Job sheets

      1. Job Sheet #1--Determine if Woven Fabric Is on Grain

      2. Job Sheet #2--Make Pattern Markings

      3. Job Sheet #3--Cut Interfacing

      4. Job Sheet #4--Apply Iron-on Interfacing

      5. Job Sheet #5--Tape Garment

6. Job Sheet #6--Determine Size of Buttonhole
7. Job Sheet #7--Determine Placement of Buttonhole
8. Job Sheet #8--Mark Garment for Horizontal Buttonholes
9. Job Sheet #9--Make Bound Buttonholes
10. Job Sheet #10--Finish Underside of Bound Buttonholes
11. Job Sheet #11--Sew Buttons on by Machine
12. Job Sheet #12--Grade, Trim, Clip, and Notch Seam Allowance
13. Job Sheet #13--Understitch Garment
14. Job Sheet #14--Stitch in the Ditch/Crack Stitch
15. Job Sheet #15--Sew Zipper into Garment
16. Job Sheet #16--Sew Sleeve Plackets
17. Job Sheet #17--Sew Cuff on Sleeve
18. Job Sheet #18--Set in Sleeves
19. Job Sheet #19--Attach Shirt Collar
20. Job Sheet #20--Topstitch
21. Job Sheet #21--Make Pockets

D. Test

E. Answers to test

III. Unit references:

A. *Vogue Sewing Book.* New York: Butterick Publishing Company, 1975.

B. Graef, Judy Lynn, and Strom, Jan Buesher. *Concepts in Clothing.* Dallas: Webster Division/McGraw-Hill Book Company, 1976.

IV. Additional references:

A. *Home Sewing Industry Resource Directory.* Available from *Home Sewing Trade News*, 129 Broadway, Lynbrook, New York 11563.

(NOTE: This is available for $4.00 per copy.)

B. *Educational Materials Directory.* Published by *Home Sewing Trade News*, 129 Broadway, Lynbrook, New York 11563.

C. *Home Sewing Trade News*, 129 Broadway, Lynbrook, NY 11563.

(NOTE: A subscription is available at $5.00 a year for 12 issues at a 20% teacher discount.)

D. Palmer, Pat, and Pletscher, Susan. *Easy Easier Easiest Tailoring.* P.O. Box 8422, Portland, Oregon 97207.

(NOTE: This 1979 publication is available for $4.50.)

E. Corbin, Krestine. *Creative Sewing.* 1448 Tradewinds Avenue, Sacramento, California 95822.

(NOTE: This 1978 publication is available for $4.95.)

CONSTRUCTION TECHNIQUES
UNIT III

INFORMATION SHEET

I. Terms and definitions

A. Baste/ease stitching--Row of stitching using the longest stitch available on the stitch regulator

(NOTE: This is usually about 6-8 stitches per one inch. Use baste/ease stitch where needed with wovens and omit completely when working with knits unless area is to be gathered.)

B. Tape--Narrow ribbon or strips of twill woven material

C. Roll line--Where garment part is to be turned to the outside

Examples: Lapel roll line, collar roll line

(NOTE: A well-made garment will have a roll line with minimum indication of a crease. Many people unknowingly press a crease into the roll line which makes it lay flat rather than roll.)

D. Drag line--Pulled or taut area within garment indicating need for alteration

(NOTE: Drag lines are often seen in the hem area where the hem edge has been incorrectly finished or an incorrect hemming procedure has been used.)

E. Interfacing--Woven or nonwoven material used inside certain garment parts

F. Lining--Inside fabric of a garment that covers interior construction; usually a slick, firm, thin fabric

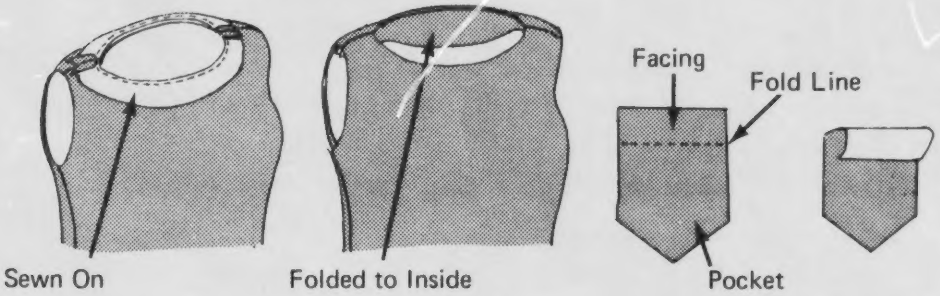
(NOTE: The lining may be knit or woven, depending upon its function.)

G. Stay stitching--Row of machine stitching 1/8" from seamline into seam allowance; used on curved or biased edge

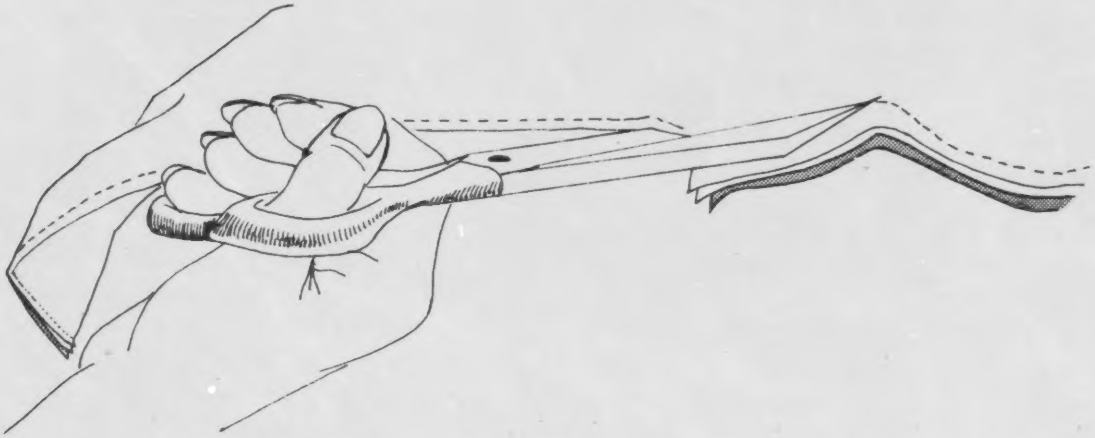
INFORMATION SHEET

H. Facing--Piece of fabric that is sewn onto garment and folded inside to finish edge; sometimes a fold line is utilized rather than sewing on extra fabric

(NOTE: Grain line of facing is almost always identical to garment grain line.)



I. Bevel--One-step method of grading seams by using a slanting angle with scissors; scissors are held horizontally, fairly flat, and close to fabric



J. Yard goods--Fabric that has not been cut into garment pieces

K. Stitch in the ditch/crack stitch--Sewing in a seam on the outside of the garment to secure facing or fabric underneath

L. Finger press--Creasing fabric by running forefinger with pressure along a fold or seamline; used to save time consumed in pressing with an iron

M. Pivot--Leaving machine needle in work while turning

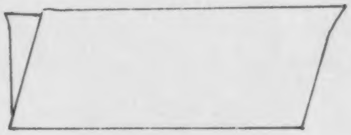
INFORMATION SHEET

II. Appearance of offgrain yard goods

(NOTE: Many fabrics are off grain and cannot be straightened because of finishes, but unfinished natural fibers can be straightened. Professional pressing by dry cleaners, not coin-operated dry cleaning, can shrink and straighten some fabrics for a minimum charge. Machine washable fabrics can be straightened and pre-shrunk by home laundry processes.)

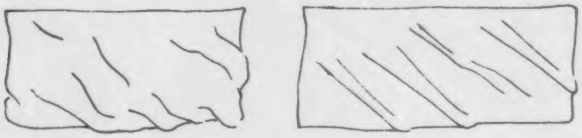
A. Ends of fabric do not meet when fabric is folded flat, lengthwise, and with selvages together

Example:



B. Bubbles and ridges are present throughout fabric when selvages and ends meet

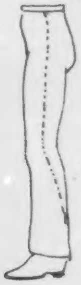
Examples:



III. Characteristics of garments cut off grain

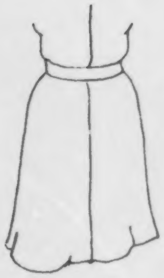
A. Garment and seams twist around body

Example:



INFORMATION SHEET

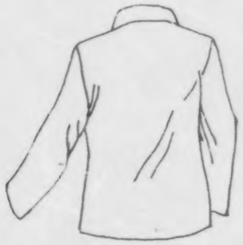
B. Hems sag in areas

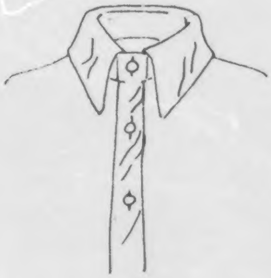


C. Fabric does not lie flat next to body or interfacing

(NOTE: There may be soft diagonal ripples in places.)

Examples:





D. Collars, lapels, and pocket flaps do not lie or roll correctly

E. Jackets that are worn open pull to one side

F. Pleats do not lie flat

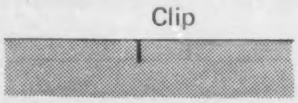
IV. Time-saving techniques that may be incorporated into the cutting process

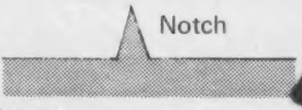
A. Use scissors with long blades rather than scissors with short blades

B. Make short clips in seam allowances instead of outward notches

(NOTE: This may depend upon the width of seams and type of fabric.)

Example:

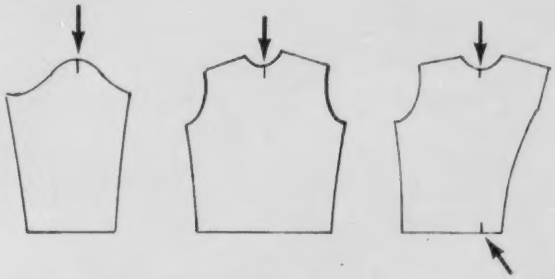




INFORMATION SHEET

C. Mark shoulder seam placement on sleeve cap, center back, and center front with small clip

Examples:



D. Cut seam allowance down to appropriate width in initial cutting rather than trimming later

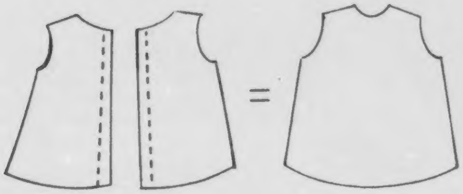
Example: Cut collars, neck edge, cuff seams, sleeve caps, and armholes with 1/4" seams rather than 5/8" seams

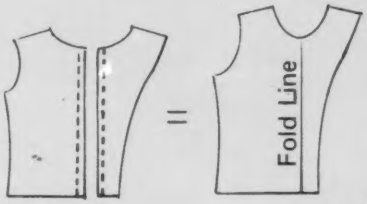
E. Place straight seamed pieces that will be sewn together on a fold or with seamlines together if grain line allows

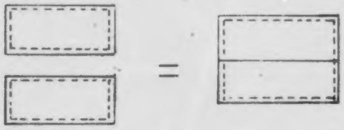
(NOTE: This will eliminate the seam and seam allowance.)

(CAUTION: Occasionally, a seam will be desirable for added support, such as on some front coat facing edges.)

Examples:







V. Construction techniques and their functions

A. Understitching--Helps edges lie flat and keeps facings from rolling to outside of garment

(NOTE: Understitching is a row of machine stitching placed close to seamline on facing side which attaches the seam allowances to the facing.)

INFORMATION SHEET

B. Backstitching/lock-a-stitching--Keeps seams from coming apart or stitching from coming out

(NOTE: Backstitching is back-and-forth machine stitching. Lock-a-stitching occurs when pressure is slightly lifted from presser foot and several stitches are made in one place.)

C. Clipping--Cutting into seam allowance rather than making an outward notch to indicate placement of garment parts

(NOTE: For a standard seam allowance, clipping into seam on curves helps seams lie flat and keeps seams from pulling or puckering on the outside.)

D. Notching--Cutting V-shaped edges from seam allowance to eliminate bulk and allow seam to lie flat

Examples of areas that are notched:	Outside edge of collar, princess line bodice

E. Grading--Prevents abrupt layer differences on inside of garment; helps to make garment look nicer and prevents excess wear on thick seam areas

(NOTE: Each seam is trimmed to a different width. Beveling offers a similar effect.)

F. Taping--Adds reinforcement and prevents certain areas from stretching and/or wearing

(NOTE: Tape is most commonly used on bias seams and folds.)

G. Cutting on bias--Used for desirable draping effects (bows, ties); allows fabric to absorb ease more effectively

H. Staystitching--Row of stitching that stabilizes curved or bias edges that may stretch

(NOTE: Staystitching may be omitted during construction but should be considered if garment is to be tried on, hung up, or clipped.)

I. Topstitching--Provides decoration; keeps edges flat and facing from rolling to right side

J. Lining--Provides attractive interior; provides insulation; allows garment to hang nicely from body; prevents some outer fabrics from stretching out of shape; keeps fashion fabrics from body, allowing those allergic to fabric to wear them

K. Finishing seams--Adds life to garment by preventing raveling

INFORMATION SHEET

L. Turning line--Basting following a fold line that is otherwise creased by pressing

(NOTE: The basting is usually made just inside the fold line into the seam allowance or facing to prevent it from showing from the outside. It is not removed.)

VI. Functions of interfacing

A. Maintain shape

B. Maintain firmness

C. Provide strength

D. Prevent stretching

E. Add body

F. Give crispness without bulk

G. Prevent seam allowance ridges from showing through to right sides of heavier fabrics

VII. Guidelines to use when selecting interfacing

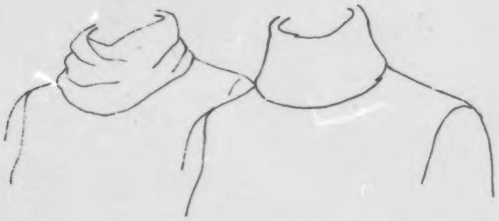
A. Use single layer of interfacing that is lighter than weight of fashion fabric

B. Use two layers of extremely light interfacing

(NOTE: One layer is used on garment and the other is used on facing. This provides a very pleasing effect if the correct weight of interfacing is used.)

C. Choose weight of interfacing depending upon "look" desired

(NOTE: The collars below are identical except one has been interfaced and the other has not.)



D. Use varied weights of interfacing in single garment if needed

INFORMATION SHEET

E. Choose interfacing that will adapt to the same cleaning procedure as outer garment

F. Avoid interfacing that is too heavy

(NOTE: This is a common practice among those who are inexperienced in custom sewing.)

G. Use stretchy interfacing only where stretch in the garment is appropriate

Examples: Use stretchy interfacing on a back yoke but not buttonholes

VIII. Areas of garments which often require interfacing

A. Collars and neck areas

B. Cuffs

C. Waistbands and belts

D. Pocket flaps

E. Hems

F. Buttonholes and button areas

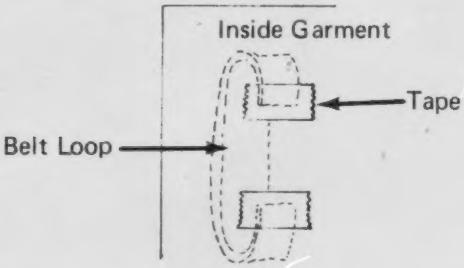
G. Pleat and vent areas

IX. Areas of garments which may require tape

A. Shoulder seams

B. Armholes

C. Under belt loops



D. Fold line or seamline on pocket

(NOTE: This includes pockets in side seams and diagonal pockets.)

E. Neck seam

INFORMATION SHEET

F. Front edge of garment

G. Fold line of lapel

H. Vent opening

I. Waistline

J. Inseam to knees on pants

(NOTE: This helps prevent wear, especially for those who have heavy thighs.)

X. Characteristics of properly set in sleeves

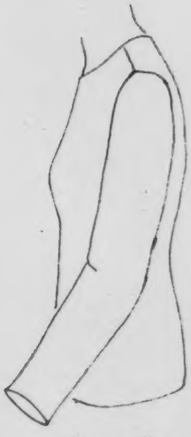
A. Has uniform easing

B. Does not have tucks or gathers

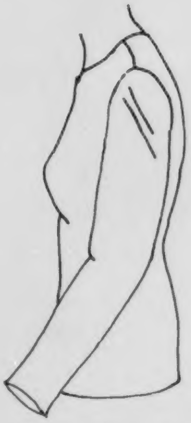
C. Has side seam and underarm seam matched

D. Lies flat with no pulling

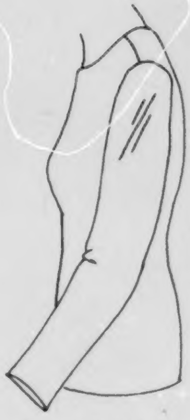
(NOTE: Correcting this will mean underarm seams may not match. This problem will be dealt with in the alterations unit.)



Sleeve Set Correctly



Sleeve Set Too Far to the Back



Sleeve Set Too Far to the Front

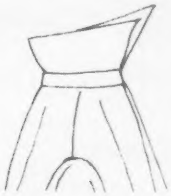
INFORMATION SHEET

XI. Characteristics of a well-made collar

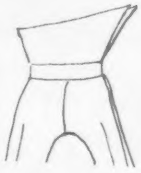
A. Undercollar or facing does not show

(NOTE: This problem can be taken care of by making the undercollar smaller and/or understitching.)

B. Collar points are even in length and width

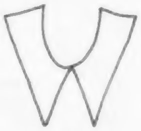


Incorrect

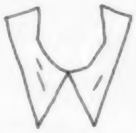


Correct

C. Correct weight of interfacing is used so that collar does not look stiff and boardlike



Correct



Incorrect

D. Points of collar are pushed out to end of stitching

(CAUTION: Be careful not to push points completely out.)

XII. Generally accepted rules of sewing

A. Finger press seams in direction indicated

B. Place double notches toward back of garment and single notches toward front of garment

C. Sew sleeves to lining and lining to garment by machine rather than by hand as pattern instructions may indicate

INFORMATION SHEET

D. Utilize unit construction process

(NOTE: See objective fourteen on unit construction.)

XIII. Practices that assure professional-looking results

A. Press at professional dry cleaners when complete

B. Select notions carefully

(NOTE: Notions should complement the garment. Make sure notions do not compete with garment design.)

C. Avoid hems that are too deep

D. Avoid drag line where hem is attached to garment

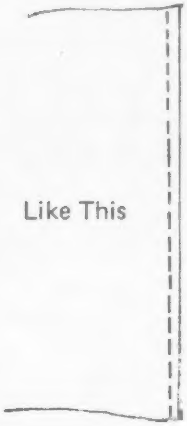
E. Choose interfacing of correct weight

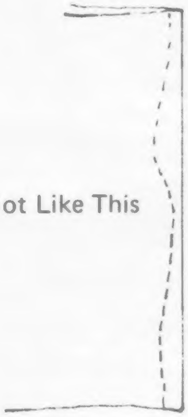
F. Coordinate pattern and fabric

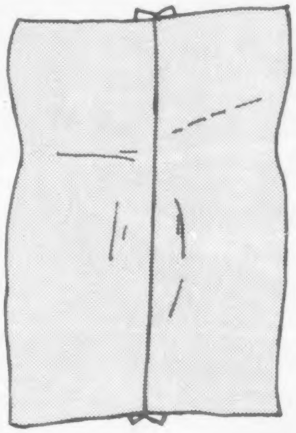
G. Clip, trim, and grade seams adequately

(NOTE: You may need to do this even where the pattern does not suggest it.)

H. Sew straight seams







(NOTE: The crookedness of the incorrect seam is exaggerated for purposes of illustration.)

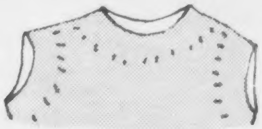
I. Use generous amount of interfacing

(NOTE: This does not mean using a heavy weight of interfacing. You may need to interface areas the pattern does not suggest interfacing.)

INFORMATION SHEET

J. Avoid tacking total facing edge to garment

(NOTE: Stitch in the ditch at shoulder seams and other areas.)



Incorrect

K. Divert from pattern

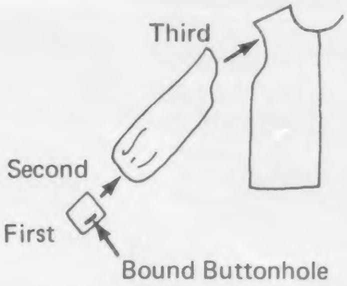
(NOTE: Be creative and strive for individuality. Use different sleeves, collars, or pockets than pattern suggests.)

XIV. Unit construction process

A. Sew detail and smaller garment pieces to larger pieces before attaching to main garment

B. Complete detail work on main garment before attaching other garment pieces

Example: Sew bound buttonhole in cuff, sew cuff to sleeve, and sew sleeve to bodice



(NOTE: Commercial pattern companies often suggest sewing larger pieces together first and then sewing on smaller pieces, for example, sewing in the sleeve and then attaching cuff. If these procedures are followed you will be working with a lot of fabric at your sewing machine table. This tends to be cumbersome. Parts of the garment, such as sleeves and pockets, tend to fall off the sewing table during construction. A lot of resituating will be necessary if you sew small parts on in areas requiring precision. You will need to evaluate each pattern guide sheet and make changes to ensure efficient time management and ease of work flow.)

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #1--DETERMINE IF WOVEN FABRIC IS ON GRAIN

I. Materials and equipment

   A. Fabric

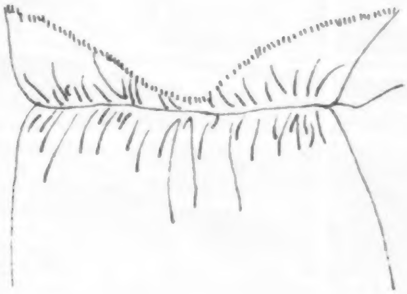
   B. Scissors

II. Procedure

   A. Pull single yarn across width of fabric (Figure 1)

   (NOTE: Yarn must be continuous across the yard goods.)

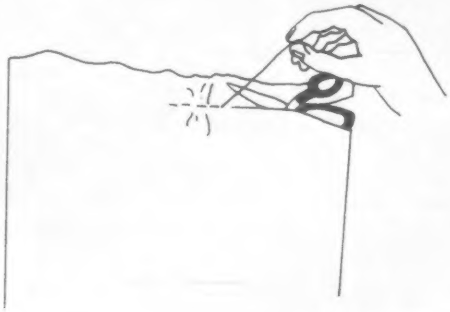
   FIGURE 1



   B. Cut along yarn with scissors (Figure 2)

   (NOTE: If yarn pulls hard, pull it only a few inches and then cut, repeating this across the width of the fabric.)

   FIGURE 2



JOB SHEET #1

C. Fold fabric lengthwise, matching selvages

(NOTE: On knits use a vertical strip, not the selvage.)

D. Determine if fabric is on grain

(NOTE: If fabric is on grain, ends of fabric will meet when fabric is folded flat, lengthwise, and with selvages together. Bubbles and ridges will not be present throughout fabric when selvages and ends meet. Refer to objective two on the information sheet if needed.)

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #2--MAKE PATTERN MARKINGS

(NOTE: There are several procedures described here for making pattern markings. Use the procedure recommended by the instructor.)

I. Equipment

A. Pattern pieces with fabric pinned to them

B. Tracing paper

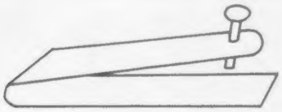
(NOTE: Use lightest color that will show on fabric. Reds and purples may not wash out.)

C. Ruler

D. Needle and thread

E. Tailor's chalk or a thin sliver of bar-type soap

F. Tap marker



G. Scissors

H. Translucent white tape

I. Pencil

II. Procedure for marking with tailor's tacks

(NOTE: Tailor's tacks are simple hand stitches made with loose loops of thread. Because they are time-consuming they are usually only used on soft wools and sheer fabrics.)

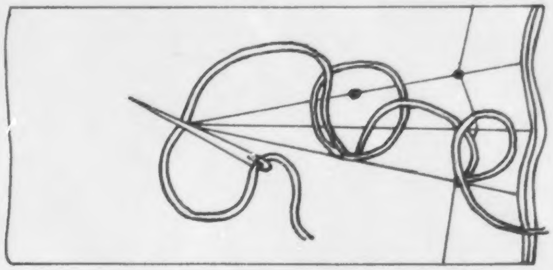
A. Use a long, unknotted double thread

(CAUTION: An extremely poor quality thread may leave traces of its color on light-colored fabrics.)

JOB SHEET #2

B. Make a stitch the width of the dot through the pattern and all the thicknesses of fabric at each point to be marked (Figure 1)

FIGURE 1



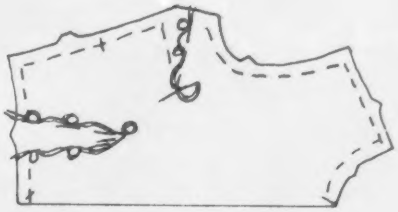
C. Leave the thread ends about 1" long

D. Make a second stitch in the same place as the first, leaving the threads in a loop about 1" long (Figure 1)

(NOTE: This makes an **X**.)

E. Repeat at each point to be marked using a continuous thread (Figure 2)

FIGURE 2



F. Remove the pattern piece and gently begin to separate the layers of fabric

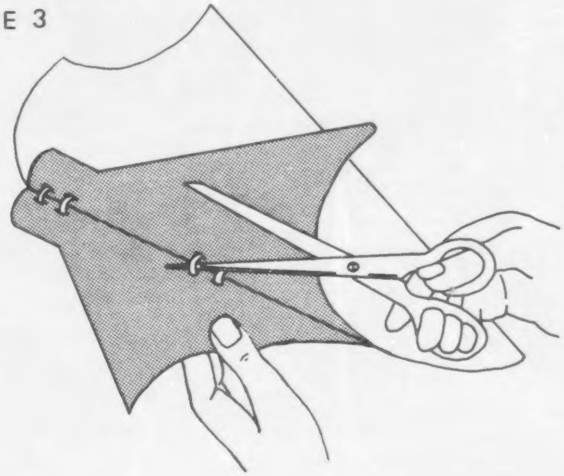
JOB SHEET #2

G. Separate the fabric layers, clipping the threads as you reach each stitch (Figure 3)

(CAUTION: Avoid cutting fabric.)

(NOTE: The small thread ends remain as markings. Tailor's tacks show on the right and wrong sides of the fabric and are easily removed after machine stitching.)

FIGURE 3



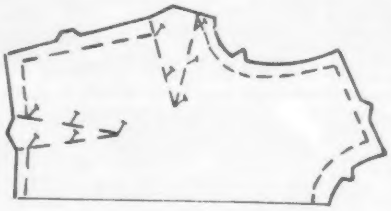
III. Procedure for marking with chalk or soap

(NOTE: Tailor's chalk is quick and easy to use in both pencil and block form. Disadvantages are that chalk marks may not show or may easily rub off some fabrics. Make sure they only show on the wrong side of the fabric. Test chalk or wax on sample fabric to make sure it will not damage fabric.)

(CAUTION: Wax chalk may leave grease spots.)

A. Place a pin through each point to be marked (Figure 4)

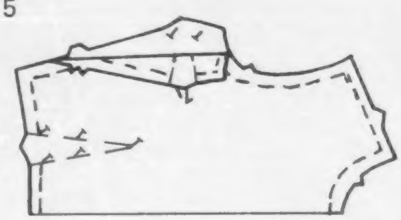
FIGURE 4



JOB SHEET #2

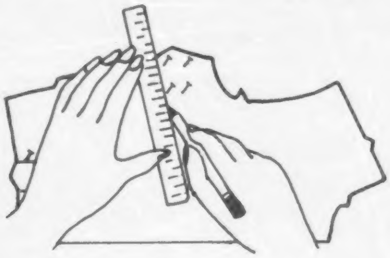
B. Remove the pattern (Figure 5)

FIGURE 5



C. Make a small chalk mark where each pin comes through or draw stitching lines between markings; mark on wrong side of fabric (Figure 6)

FIGURE 6



IV. Procedure for marking by clipping

(NOTE: This method is frequently used in industry.)

A. Find dots and notches on seams

B. Clip about 1/8" into seam near dot or notch (Figures 7 and 8)

FIGURE 7

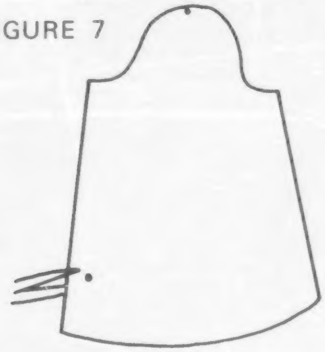
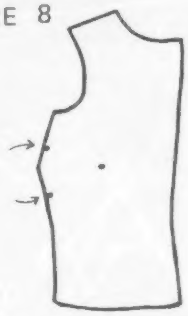


FIGURE 8



Dart in Blouse Front

(NOTE: If you think you may have to enlarge the garment from the side seams, you may want to choose a different method of marking there.)

JOB SHEET #2

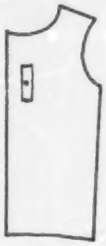
V. Procedure for marking with tape

(NOTE: Use translucent white tape rather than masking or transparent tape. This marking method is good for marking on wools, marking ends of darts, and marking buttonhole placement.)

A. Place tape as close as possible but not on mark

B. Mark with pencil on edge of tape to indicate exact placement (Figure 9)

FIGURE 9



(CAUTION: Experiment with tape on scrap to assure that it does not distort fabric surface when pulled off. Do not iron over tape as it may leave glue residue.)

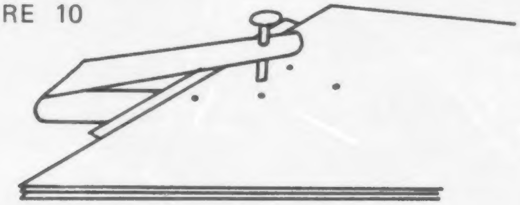
VI. Procedure for marking with a tap marker

A. Work on firm surface, such as a table

B. Slip in tracing paper so that colored portion marks both wrong sides at the same time

C. Place tap marker so that all fabric and pattern layers are under tooth (Figure 10)

FIGURE 10



D. Position tooth directly over pattern marking

E. Hit nail with a sharp tap

(CAUTION: Hitting too hard can rip pattern or make hole in fabric.)

F. Check fabric to assure marking

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #3--CUT INTERFACING

I. Materials and equipment

  A. Interfacing

    (NOTE: Quality and characteristics vary greatly with types of interfacing. Price and feel are good indicators of quality.)

    (CAUTION: Test interfacing on scrap to check if it will look "pebbly" on the outside. If it does, use a non-iron-on interfacing. Be sure to wash scrap as pebbles will not show up until then.)

  B. Pattern

  C. Scissors

II. Procedure

  A. Pull on interfacing in all directions to determine if it stretches

  B. Fold interfacing in half lengthwise

    (NOTE: This may vary depending upon direction of stretch.)

  C. Place on hard flat surface

  D. Lay pattern on interfacing

    1. Plan for stretch to run in desired direction

    2. Place pattern pieces that include buttonholes along direction or on interfacing that does not stretch

    3. Ignore traditional grain line rules and lay pieces as closely as possible if there is no directional stretch to the interfacing

      (NOTE: Follow grain line rules when working with woven interfacings.)

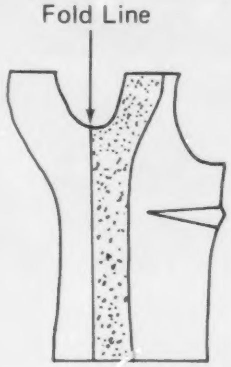
JOB SHEET #3

E. Add 1/2" or more to the edge of interfacing even though the pattern suggests cutting the interfacing to fit to the fold line (Figures 1 and 2)

(NOTE: This will make a nicer edge on shirt fronts and cuffs.)

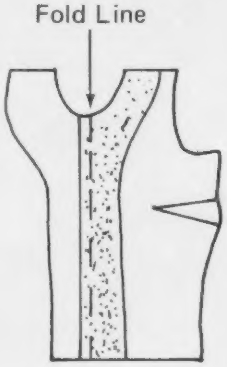
(CAUTION: This only works with high quality interfacing of the correct weight [not too heavy]. A low quality interfacing will usually show a ridge where it ends. Test to be sure.)

FIGURE 1



Traditional Placement

FIGURE 2



Suggested Addition

(NOTE: Interface the garment and not the facing unless fabric is sensitive.)

F. Cut pattern from interfacing, leaving seam allowance on interfacing pieces

G. Mark necessary symbols with chalk

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #4--APPLY IRON-ON INTERFACING

I. Materials and equipment

A. Garment and interfacing pieces, cut

B. Steam iron

C. Ironing board

D. Paper towel or woven or nonwoven press cloth

(CAUTION: Be sure that the surface of the paper towel is flat. Imprints carry over to the fabric surface.)

II. Procedure

(NOTE: Press on all interfacing parts in one sitting to save time.)

A. Preheat iron

B. Place paper towel on ironing board

(NOTE: This will keep your ironing board cover from becoming gummed up if some edges of interfacing overhang cut garment pieces.)

C. Place garment piece on paper towel wrong side up

D. Align interfacing on the garment piece with fusible side facing garment

(NOTE: The fusible side of the interfacing has small beads on the surface.)

E. Place paper towel over interfacing and garment

(NOTE: This will protect your iron from becoming gummed up.)

F. Place steaming iron on paper towel, garment, and interfacing

G. Hold the iron in one spot and count slowly to ten

(NOTE: Holding the iron this long will assure that the interfacing is fused to fabric and will not become disengaged during construction or washing. Time required for fusion varies. Read instructions or follow above directions.)

JOB SHEET #4

H. Move iron to different area, holding in one spot as above

I. Continue until the whole piece is fused, moving garment, interfacing, and paper towel as necessary

J. Allow fused interfacing to cool to assure that it is secured

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #5--TAPE GARMENT

I. Materials and equipment

   A. Twill tape or ribbon seam binding (seam tape)

   (CAUTION: Be sure the tape is not a bias cut.)

   B. Garment pieces needing taping

II. Procedure for straight seam

   A. Preshrink tape or seam binding

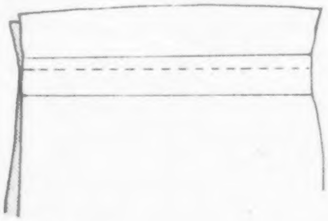
   (NOTE: If on spool, remove from spool before shrinking. If on cardboard, do not remove, but bend cardboard, wet, and allow to dry while still on cardboard. This prevents tangling.)

   B. Place tape or seam binding 1/8" into seam allowance, placing excess within the garment

   (NOTE: This automatically grades the tape.)

   C. Sew seam together (Figure 1)

FIGURE 1



III. Procedure for curved seam

   A. Use seam binding as twill tends to curl and add bulk

   (NOTE: Tape folded lengthwise or 1/4" tape works well on curves.)

   B. Clip about 1/4" deep at even intervals

   C. Place unclipped edge 1/8" into seamline

   D. Sew seam together

JOB SHEET #5

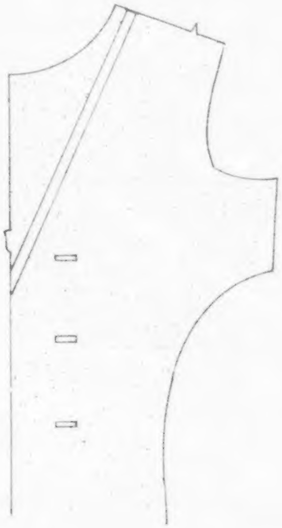
IV. Procedure for taping lapel

A. Mark roll line on outside of interfacing

(NOTE: If roll line is not on pattern, place tape or seam binding from shoulder seam to the point where the lapel begins to roll. See Figure 2.)

B. Place tape or seam binding on roll line (Figure 2)

FIGURE 2



C. Sew tape or seam binding to interfacing

D. Fuse interfacing to inside of garment front, matching roll lines and edges

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #6--DETERMINE SIZE OF BUTTONHOLE

I. Materials and equipment

   A. Measuring gauge

   B. Buttons

   C. Pin

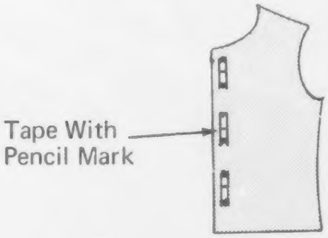
   D. Strip of paper, 1/4"

II. Procedure using flat button

   A. Mark the buttonhole end closest to the garment edge (Figure 1)

   (NOTE: Refer to Job Sheet #8 for tape method of marking.)

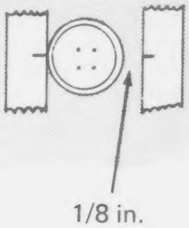
FIGURE 1



   B. Lay button next to mark

   C. Eye measure about an 1/8" from button end and place second mark (Figure 2)

FIGURE 2



(NOTE: If buttons are quite thick, add more than 1/8" to buttonhole.)

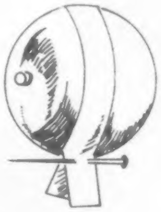
JOB SHEET #6

III. Procedure using ball button

A. Wrap paper strip around button

B. Mark with pin where ends meet (Figure 3)

FIGURE 3

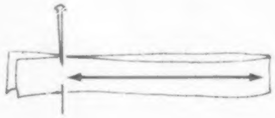


C. Remove button

D. Fold paper strip flat

E. Measure between pin and fold (Figure 4)

FIGURE 4



F. Add this length plus 1/8" to determine buttonhole length

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #7--DETERMINE PLACEMENT OF BUTTONHOLE

I. Materials and equipment

A. Buttons

B. Pattern needing buttonhole marking

C. Pencil

II. Procedure

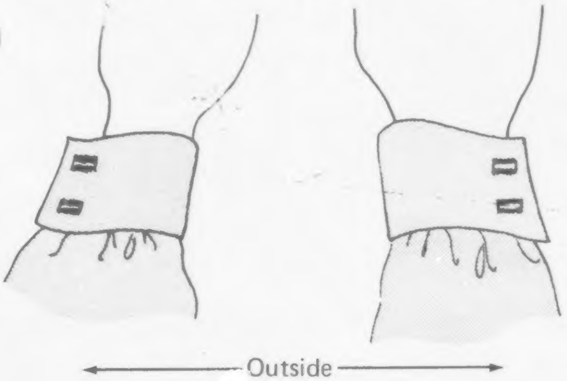
A. Baste center front lines with contrasting color

(NOTE: The reference points for buttonhole placement lie on center lines. Center front or back lines must meet when your closing is fastened.)

B. Place buttonholes on the right side of women's garments and on the left side of men's garments

C. Place cuff buttonholes (traditionally) to the outside (Figure 1)

FIGURE 1



D. Place horizontal buttonholes 1/8" beyond the center front line, toward the garment edge

(NOTE: This allows for the shank.)

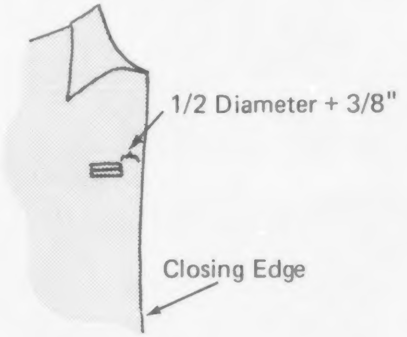
E. Place vertical buttonholes 1/8" above the actual placement line, on the center front line

(NOTE: Vertical buttonholes do not hold buttons as securely as horizontal buttonholes.)

JOB SHEET #7

F. Compute needed distance between buttonhole end and closing edge by adding half of the button's diameter and 3/8" (Figure 2)

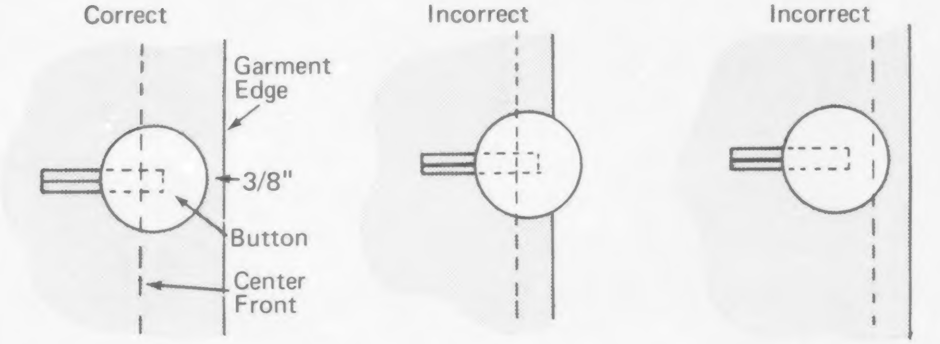
FIGURE 2


1/2 Diameter + 3/8"
Closing Edge

G. Add width to closing edge if needed (Figure 3)

(NOTE: Do not move buttonholes from center front into garment. This would destroy the alignment of the center fronts and, hence, the fit. See Figure 3.)

FIGURE 3


Correct
Garment Edge
3/8"
Button
Center Front
Incorrect
Incorrect

Additional Fabric Is Allowed on Edge to Accommodate Larger Button

Did Not Allow for Larger Button

Buttonhole Is Moved Into Garment Destroying Center Front and Fit and Making Garment Smaller and out of Proportion

H. Place buttonhole below neckline at least half the diameter of the button plus 3/8"

I. Place last buttonhole 3"-4" from the bottom and never through the hem

JOB SHEET #7

J. Space buttonholes evenly between top and bottom buttonholes

  1. Garment may gap open at bust or waist if there are not enough buttons

     (NOTE: Do not place a button at the fullest part of the bust.)

  2. Large buttons are placed further apart than small ones

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #8--MARK GARMENT FOR HORIZONTAL BUTTONHOLES

I. Materials and equipment

- A. Sewing machine
- B. Garment or garment piece requiring buttonholes
- C. Pencil and tailor's chalk
- D. Measuring tape and sewing gauge
- E. Translucent white tape

II. Procedure for bound buttonhole marking

(NOTE: All marking should follow the grain of the fabric.)

A. Mark center front line with chalk

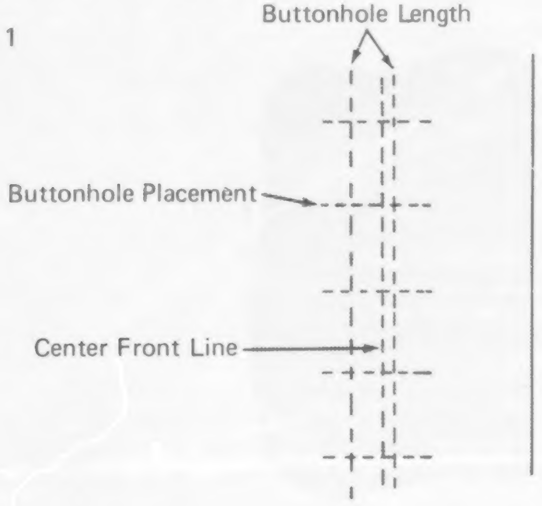
(NOTE: You may use light pencil markings on interfacing if it is attached to fabric before buttonholes are. Dark pencil marks on light fabric may show through and will be permanent.)

B. Place marks indicating the length of buttonholes

C. Connect all marks vertically with machine basting (Figure 1)

(NOTE: Figure 1 illustrates marking for buttonholes on the right side of a garment versus the left side.)

FIGURE 1



JOB SHEET #8

D. Machine baste horizontally to indicate buttonhole placement, extending ends about 1 1/2" beyond the length of the buttonhole

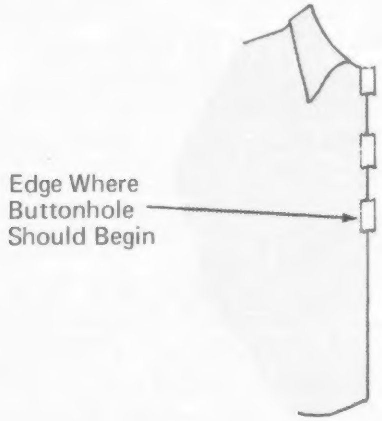
III. Procedure for machine buttonhole marking

A. Decide on buttonhole placement, including how far from the edge they should be

(NOTE: Because chalk wears off, buttonhole marking is usually ignored until garment is ready for buttonholes.)

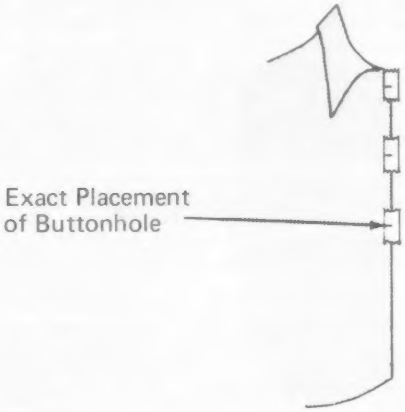
B. Place tape edge where buttonhole should begin (Figure 2)

FIGURE 2


Edge Where
Buttonhole
Should Begin

C. Mark exact horizontal placement of buttonhole on tape with pencil (Figure 3)

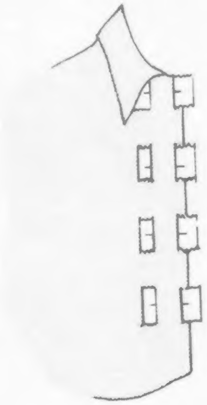
FIGURE 3


Exact Placement
of Buttonhole

JOB SHEET #8

D. Place other piece of tape so it is parallel to and the exact length of buttonhole away from the first piece of tape (Figure 4)

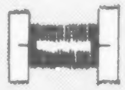
FIGURE 4



E. Mark horizontal buttonhole placement on this tape

F. Sew buttonhole, centering it between tape and horizontal marks and being careful not to sew into tape (Figure 5)

FIGURE 5



G. Carefully pull tape off of garment when buttonholes are complete

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #9--MAKE BOUND BUTTONHOLES

(NOTE: There are many more ways to make bound buttonholes in addition to those shown below.)

I. Materials and equipment

A. Marked garment piece

(NOTE: Mark as directed in Job Sheet #8.)

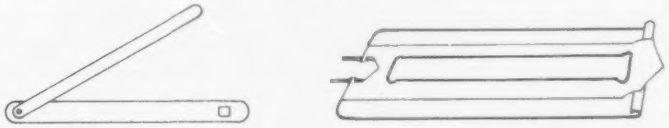
B. Sewing machine

C. Buttonhole scissors

(NOTE: These should be very sharp.)

D. Self-fabric

E. Commercial bound buttonhole devices



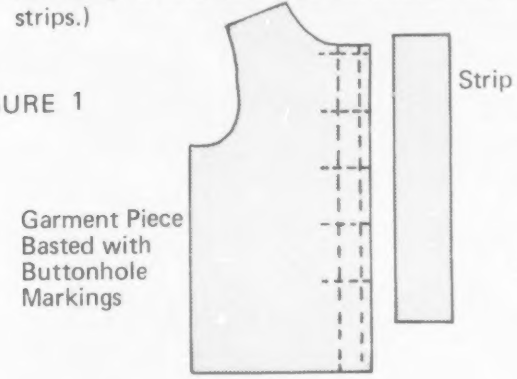
II. Procedure

(NOTE: For efficiency and uniformity do all bound buttonholes on garment at one time.)

A. Cut a strip of self-fabric approximately 2" longer and 1" wider than the row of buttonholes (Figure 1)

(NOTE: The strip may be cut on the straight of grain or on the bias, depending upon the design effect desired; some prefer the contrast effect. Cording is necessary in bias cut strips for stabilization but is optional in straight grain strips.)

FIGURE 1

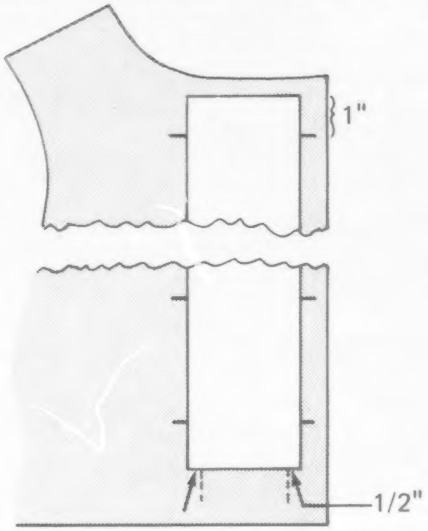


JOB SHEET #9

B. Center strip on buttonhole markings with right sides of fabric together (Figure 2)

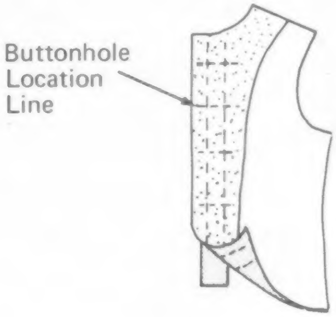
(NOTE: There should be approximately 1/2" of fabric extending beyond each end of the buttonholes and at least 1" beyond the top and bottom buttonholes.)

FIGURE 2



C. Turn garment part over with wrong side of fabric up (Figure 3)

FIGURE 3

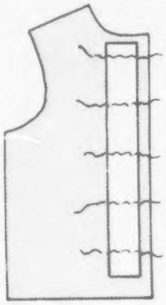


JOB SHEET #9

D. Baste strip to garment through marking that indicates buttonhole location (Figures 3 and 4)

(NOTE: Be sure sewing is straight. These lines can well extend the lengths of the buttonholes.)

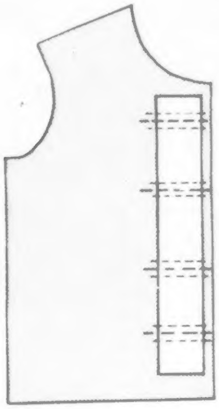
FIGURE 4



E. Baste two lines of stitching parallel to each of these lines (Figure 5)

1. Baste one line on each side of the buttonhole location line
2. Baste each line 1/4" from buttonhole location line
3. Extend basting beyond the length of the buttonhole

FIGURE 5

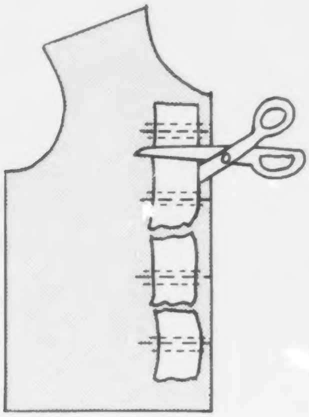


(NOTE: For wider lips on buttonhole, baste 3/8"-1/2" above and below location line. Always use the same distance above and below the location line.)

JOB SHEET #9

F. Cut strip between buttonholes (Figure 6)

FIGURE 6



G. Fold one end of cut strip to the opposite direction along basting line (Figure 7)

(NOTE: Either end of the cut strip will do; you'll work with the other one later.)

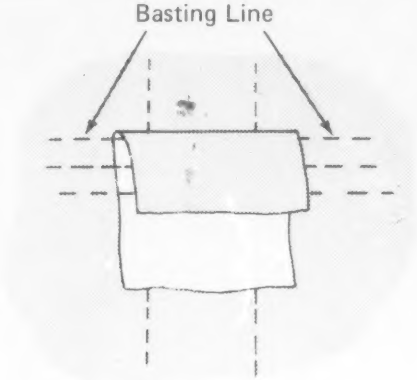


FIGURE 7

H. Turn garment part over, interfacing side up

(NOTE: Make sure strip remains in folded position.)

I. Adjust machine to sew small stitches

JOB SHEET #9

J. Sew between basted lines used to determine buttonhole length (Figures 8 and 9)

(NOTE: You may wish to mark this line on the interfacing.)

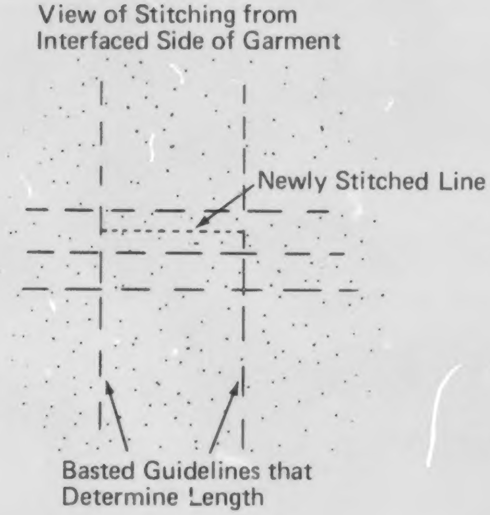

View of Stitching from Interfaced Side of Garment
Newly Stitched Line
Basted Guidelines that Determine Length

FIGURE 8

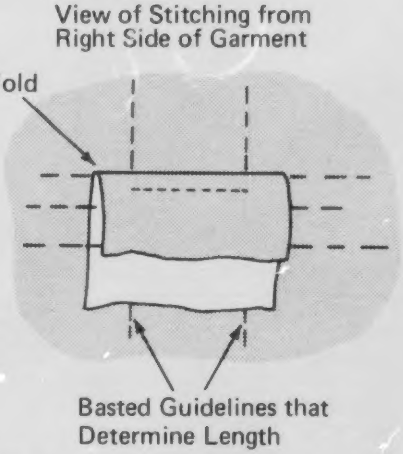

View of Stitching from Right Side of Garment
Fold
Basted Guidelines that Determine Length

FIGURE 9

1. Sew 1/8" from top line of basting or half way between top basting and buttonhole location line
2. Back stitch or lock-a-stitch at each end of stitching line

K. Fold and sew other lip of buttonhole in the same manner (Figures 10 and 11)

(NOTE: The two rows of stitching just sewn must be exactly the same length, to the guidelines, and perfectly straight.)

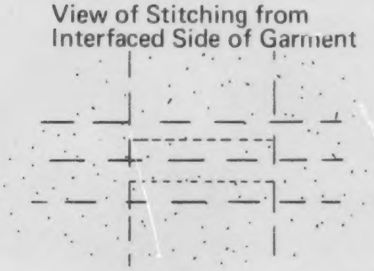

View of Stitching from Interfaced Side of Garment

FIGURE 10

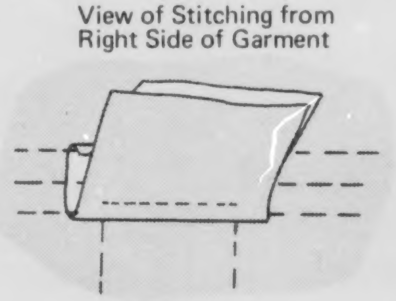

View of Stitching from Right Side of Garment

FIGURE 11

JOB SHEET #9

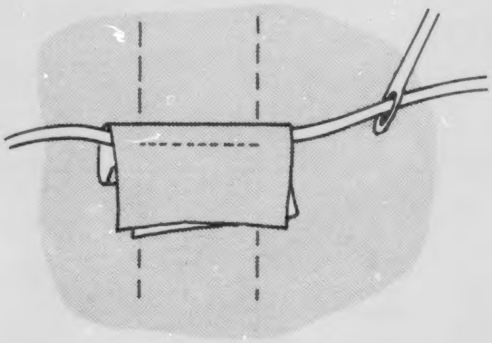
L. Remove all basting stitches but the one used for buttonhole location

(NOTE: The buttonhole location line helps hold ends in place when cutting and sewing later.)

M. Add cording at this time if desired (Figure 12)

(CAUTION: Be sure cording is preshrunk.)

FIGURE 12

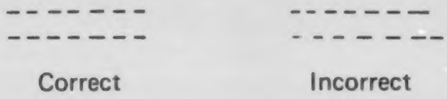


N. Turn garment to the wrong side

O. Inspect the two rows of stitching to ensure they are exactly the same length and parallel (Figure 13)

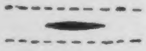
(NOTE: Correct or restitch if necessary.)

FIGURE 13



P. Cut through garment in center of buttonhole (Figure 14)

FIGURE 14



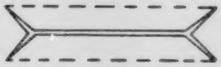
Q. Continue cutting until you reach about 3/8" from each end

(NOTE: Cutting 3/8" or less from the end makes a larger and easier "triangle" to work with.)

JOB SHEET #9

R. Clip diagonally to ends of stitching (Figure 15)

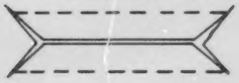
FIGURE 15


Correct

Cut Exactly to Stitching Line:
Will Not Fray or Pucker

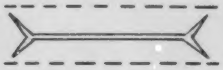
(CAUTION: Do not cut stitching. Do not cut beyond stitching or short of stitched ends. See Figures 16 and 17.)

FIGURE 16


Incorrect

Cut Beyond Stitching Line:
Will Have Frayed Corners

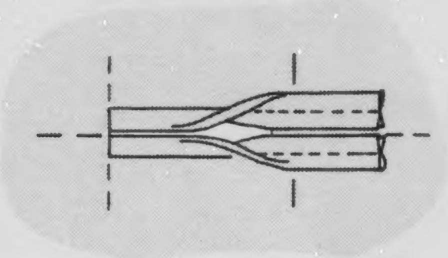
FIGURE 17


Incorrect

Cut Short of Stitched Ends:
Will Pucker

S. Turn strips of buttonhole to inside of garment (Figure 18)

FIGURE 18



T. With outside of garment facing up, fold garment back at end of buttonhole to reveal strip ends with triangle on top

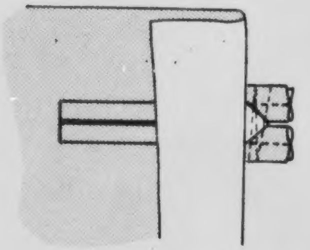
(NOTE: If the triangle is not visible, it may need to be pulled from the top side.)

JOB SHEET #9

U. Stitch back and forth across base of triangle, continuing in a zigzag manner until you reach the tip (Figure 19)

(NOTE: This keeps the tip in place and flattens area to prevent showing on the outside of the garment.)

FIGURE 19



V. Stitch other end in the same manner

W. Pull out basted guideline

X. Trim buttonhole strips and round off corners

Y. Cut all hanging threads

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #10--FINISH UNDERSIDE OF BOUND BUTTONHOLES

(NOTE: If you choose to do this step last, which is preferred, you will still need to sew the organza on immediately after Job Sheet #9.)

I. Materials and equipment

   A. Pins

   B. Scissors

   C. Needle

   D. Thread

   E. Organza

   F. Pencil

   G. Sewing machine

   H. Garment

   I. Translucent white tape

II. Procedure for organza method

   (NOTE: This method is used most often and is the most accurate. It is especially good for fabrics that fray easily.)

   A. Cut rectangle or square from organza 1" larger than buttonhole

   B. Pencil a rectangle in the center of the organza patch the exact length and width of the bound buttonhole on the outside of the garment

   C. From the outside of the garment, stick a pin in each of the four corners of the buttonhole until they show through to the facing

   D. Turn the garment to the inside

   E. Mark the places where the pins came through on the facing

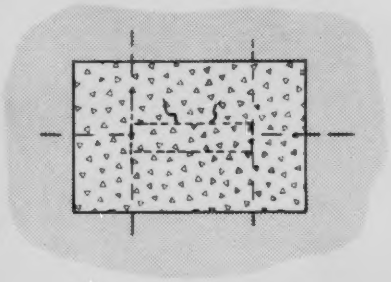
   F. Remove pins

   G. Center organza patch on right side of facing over markings

JOB SHEET #10

H. Sew on penciled lines, starting in the center of one of the longer lines (Figure 1)

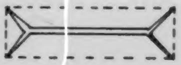
FIGURE 1



I. Cut through organza and facing along the center of the rectangle to about 1/4" from each end

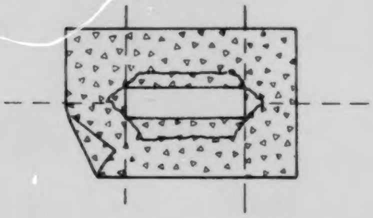
J. Clip diagonally to the corners of the rectangle (Figure 2)

FIGURE 2



K. Turn organza to inside of garment (Figure 3)

FIGURE 3



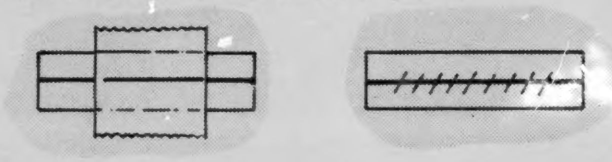
L. Hem around buttonhole facing, securing it to garment

(NOTE: You may want to topstitch around the organza hole after step K before securing facing to garment.)

III. Procedure for raw edge method

A. Tape or slipstitch buttonhole lips closed (Figure 4)

FIGURE 4



JOB SHEET #10

B. Pin facing to garment around buttonhole through all thicknesses

C. Stick pins through garment, showing shape of buttonhole and cut

1. Four corner method

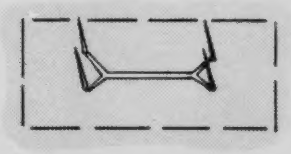
    a. From the outside of the garment, stick pins in each of the four corners of the buttonhole until they show through the facing

    b. Turn garment to inside

    c. Cut lengthwise through facing between pins until you reach about 1/4" from each end

    d. Clip diagonally to the pins (Figure 5)

FIGURE 5



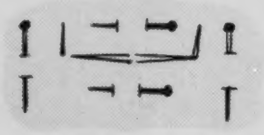
2. Single slit method

    a. From the outside of the garment stick pins in each end of the buttonhole between the lips until they show through the facing

    b. Turn garment to the inside

    c. Cut facing from one pin to the other (Figure 6)

FIGURE 6



D. Turn cut edges to the inside of the garment

E. Hem around buttonhole, securing facing to garment (Figures 7 and 8)

FIGURE 7

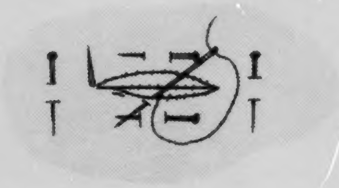
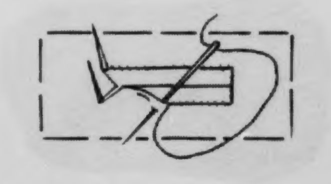


FIGURE 8



JOB SHEET #10

IV. Procedure for knits

A. Tape or slipstitch buttonhole lips closed (Figure 4)

B. Pin facing to garment around buttonhole through all thicknesses

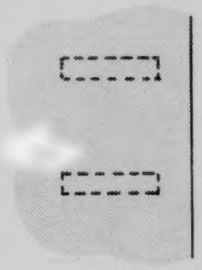
C. Place garment outside up on machine

D. Stitch in the ditch around the shape of the buttonhole

(NOTE: Be sure to secure ends of stitching.)

E. Turn garment over, facing side up (Figure 9)

FIGURE 9

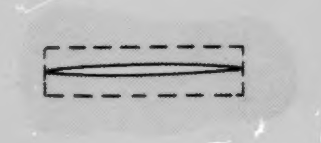


F. Cut through facing

(NOTE: Either method below may be used.)

1. Cut a single, centered slit (Figure 10)

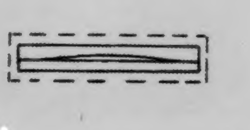
FIGURE 10



2. Cut next to stitching (Figure 11)

(CAUTION: Do not cut too close to stitching as facing may work loose with weave.)

FIGURE 11



CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #11--SEW BUTTONS ON BY MACHINE

I. Materials and equipment

A. Sewing machine

B. Presser foot used for sewing on buttons

(NOTE: This may be a specific presser foot or it may be the general zigzag foot.)

C. Button with holes through it

(NOTE: This does not include a shank button.)

D. Garment marked with button placement

E. Bobbie pin, darning needle, toothpick, or paper clip

II. Procedure

A. Lower feeddog or use feeddog cover

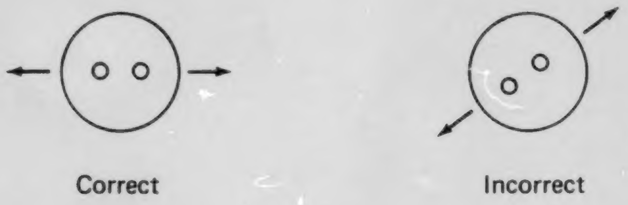
B. Place stitch length at zero

C. Place needle position to the left

D. Slide garment with buttonhole placement mark under the presser foot

E. Place button on mark with holes going from left to right (Figure 1)

FIGURE 1

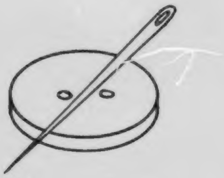


JOB SHEET #11

F. Place darning needle or toothpick between the holes (Figure 2)

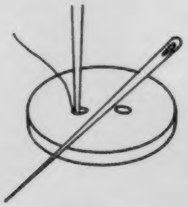
(NOTE: This is necessary only if you desire a shank.)

FIGURE 2



G. Lower needle in left hole of the button (Figure 3)

FIGURE 3



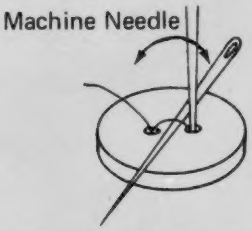
H. Lower the presser foot

(NOTE: When using a button sewing foot there is usually an indentation in which the darning needle rests.)

I. Turn hand wheel, taking needle into the highest position

J. Adjust zigzag width so needle will go into right-hand hole (Figure 4)

FIGURE 4



K. Accelerate machine, making several stitches from one hole to the other

(NOTE: Less stitches are needed for lightweight fabrics.)

L. Set zigzag at zero and sew 3-4 fastening stitches back in left-hand hole

(NOTE: The needle will sew in one place.)

JOB SHEET #11

M. Remove needle from work, lift presser foot, and pull garment away from needle area

N. Trim threads

(NOTE: If sewing on a four-eye button, do top first, stopping in top right eye. Reposition button to begin in lower left eye. Complete as above.)

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #12--GRADE, TRIM, CLIP, AND NOTCH SEAM ALLOWANCE

I. Materials and equipment

A. Seams with curves, corners, and straight edges

B. Scissors

II. Procedure for grading

(NOTE: Grading is especially important when fabric is bulky and there are more than two layers of fabric.)

A. Determine which seam allowance faces the inside of the garment

B. Trim this seam allowance the shortest

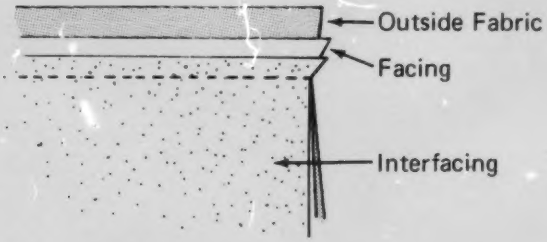
(NOTE: Trim to half the width of the garment seam if there are no other layers but these two.)

C. Leave outside garment seam allowance the longest

D. Trim each layer of fabric between facing and garment to a different width in a stair step manner (Figure 1)

(NOTE: Beveling is an efficient way to grade and works well on some fabrics.)

FIGURE 1

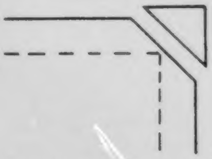


III. Procedure for trimming

(NOTE: Seam should be graded first)

A. Clip diagonally into seam allowance across from corner about 1/16" from stitching (Figure 2)

FIGURE 2



(NOTE: Do not push corners inside out with force or you will push through stitching.)

JOB SHEET #12

B. Clip additionally into seam allowance if angle is acute (Figure 3)

(NOTE: When sewing acute angles, some prefer to take one small stitch across the point. See Figure 4.)

FIGURE 3

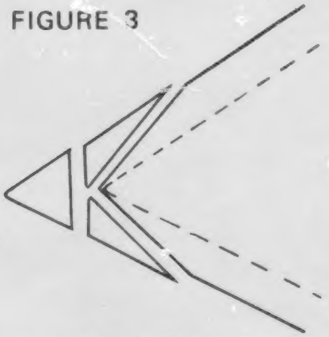
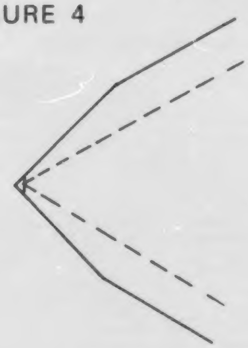


FIGURE 4



IV. Procedure for clipping

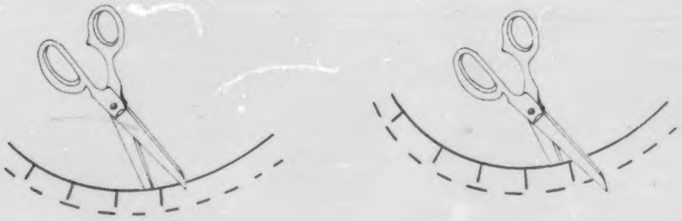
(NOTE: Seam should be graded first.)

A. Find inward curves on garment

B. Clip into the seam close to the stitching line, using the points of sharp scissors (Figure 5)

(CAUTION: It is very easy to cut through stitching line if you are using dull scissors.)

FIGURE 5



Correct

Incorrect

(NOTE: If the curve is severe, it will need a greater number of clips.)

JOB SHEET #12

V. Procedure for notching

(NOTE: Seam should be graded first. Using pinking shears close to the stitching line is another form of notching.)

A. Find outward curves on garment

B. Cut small wedges from seam allowance about 1/16" from stitching line, using the points of sharp scissors (Figure 6) or using pinking shears (Figure 7)

(NOTE: If the curve is severe, it will need a greater number of notches.)

FIGURE 6

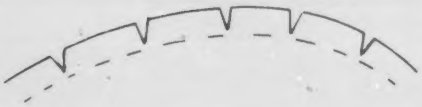
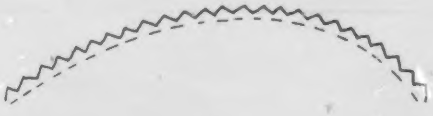


FIGURE 7



CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #13--UNDERSTITCH GARMENT

I. Materials and equipment

   A. Garment with facing

   B. Sewing machine

II. Procedure

   (NOTE: Understitching may be omitted if garment is to be topstitched.)

   A. Grade facing seam

   B. Work on right side (outside) of garment

   C. Spread garment and facing open flat, pushing seam allowance under facing (Figures 1 and 2)

FIGURE 1

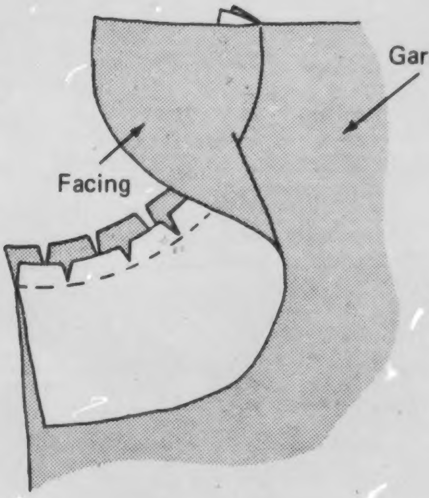
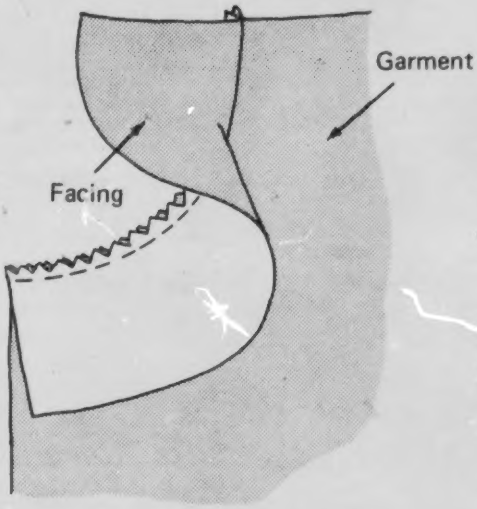
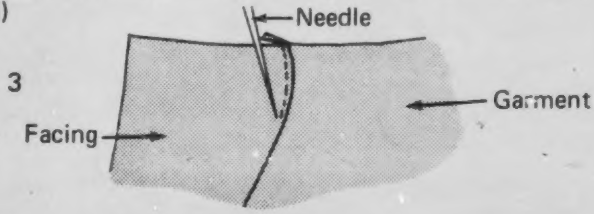


FIGURE 2



   D. Sew close to seamline on the facing, securing all seam allowances beneath; if facing is curved, stop, leaving needle in work, after about 3/4" stitching (Figure 3)

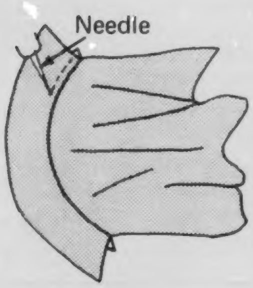
FIGURE 3



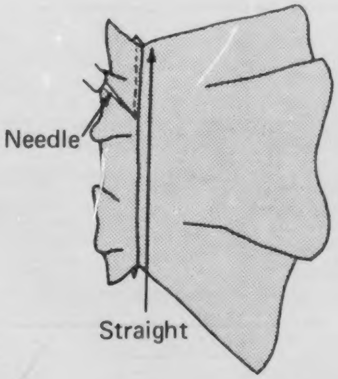
JOB SHEET #13

E. Place material so that facing is lying flat and garment is not, if facing is curved (Figure 4)

FIGURE 4



Correct

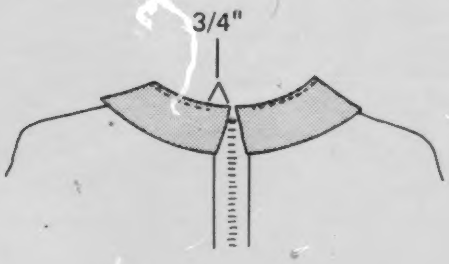


Incorrect

F. Continue sewing on facing, being sure all seam allowances are lying flat underneath it

(NOTE: On some work, such as necklines with zippers, you may want to leave about 3/4" from edge of garment to understitiching. See Figure 5.)

FIGURE 6



CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #14--STITCH IN THE DITCH/CRACK STITCH

I. Materials and equipment

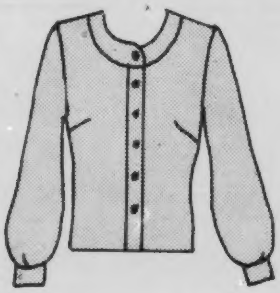
A. Garment that needs facings sewn down

B. Sewing machine

II. Procedure

(NOTE: This technique can be used in a variety of situations, though a set-in collar is used here to illustrate the procedure. See Figure 1.)

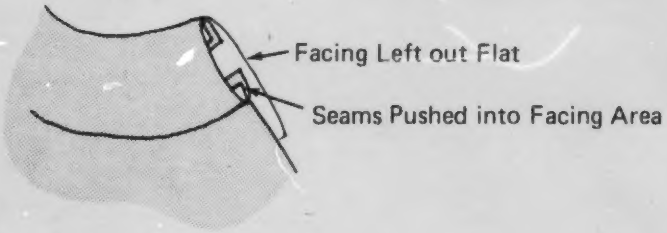
FIGURE 1



A. Trim and grade seams if needed

B. Push all seams into the facing area, leaving facing out flat (Figure 2)

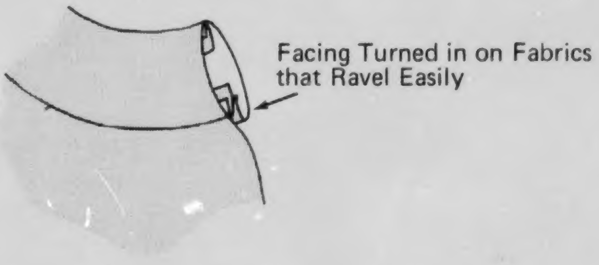
FIGURE 2


Facing Left out Flat
Seams Pushed into Facing Area

JOB SHEET #14

(NOTE: If fabric ravels, be sure to use seam finish on facing or turn it in to be caught by the stitching done later. Bias cut wovens do not ravel. See Figure 3.)

FIGURE 3

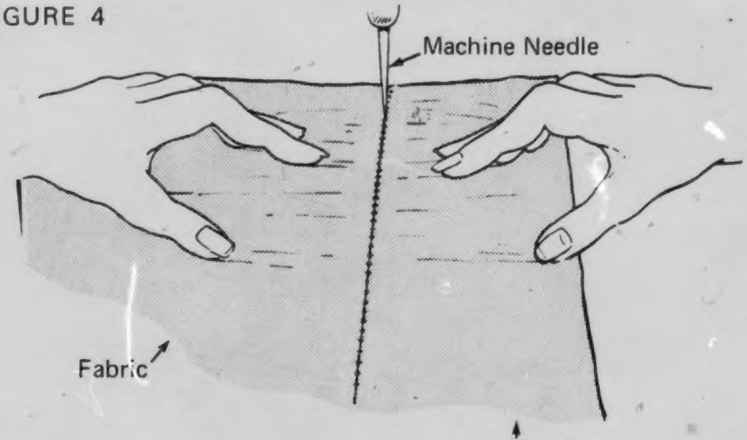

Facing Turned in on Fabrics that Ravel Easily

C. Make sure that seams (side seams, shoulder seams) are matched and garment lies flat

D. Place garment right side up on machine

E. Place machine needle directly in seamline while pulling seam apart (Figure 4)

FIGURE 4


Machine Needle
Fabric
Fabric

F. Backstitch or lock-a-stitch

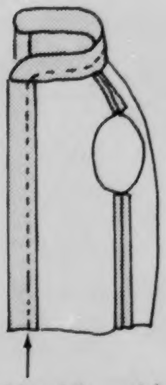
G. Stitch carefully in seamline, being careful not to catch collar or tab

H. Backstitch at end of job

JOB SHEET #14

I. Check back side of work to assure it is flat and that there are no tucks (Figure 5)

FIGURE 5



Stitching Viewed from Inside of Garment

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #15--SEW ZIPPER INTO GARMENT

I. Materials and equipment

- A. Zipper
- B. Garment

  (NOTE: Apply zipper at earliest possible stage of garment construction.)

- C. Zipper foot
- D. Iron
- E. Pin

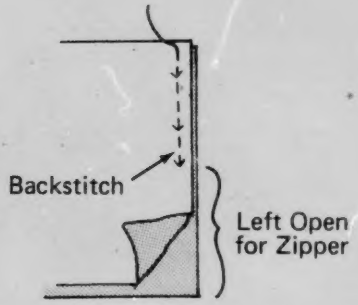
II. Procedure for lapped method

(NOTE: Arrows on seamline indicate direction to sew.)

- A. Sew seam up to zipper opening, using a 5/8" seam width and backstitching at end of stitching (Figure 1)

  (NOTE: Zipper opening length is determined by measuring the length of the zipper teeth and adding 5/8".)

FIGURE 1

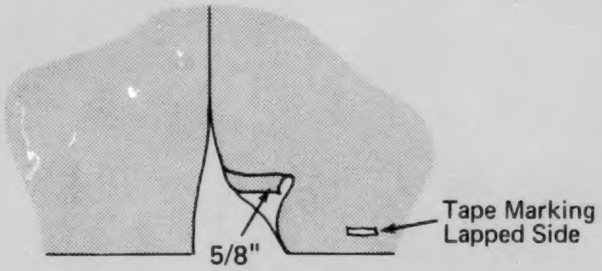


JOB SHEET #15

B. Mark which side of garment will have zipper lap (Figure 2)

(NOTE: Generally, the lap is on the left side of the finished garment.)

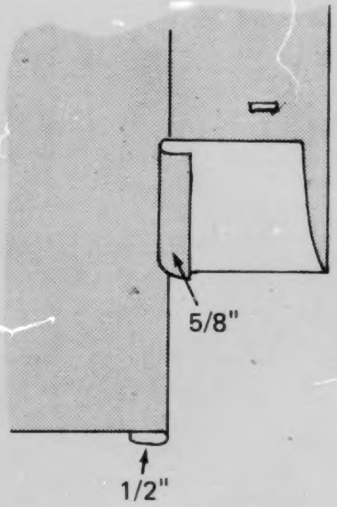
FIGURE 2


5/8"
Tape Marking Lapped Side

C. Press seam in 5/8" on side used for lap (Figure 2)

D. Press other seam in 1/2" (Figure 3)

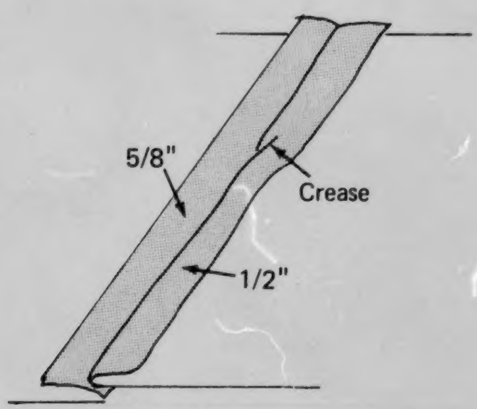
FIGURE 3



JOB SHEET #15

(NOTE: There will be a crease on the seam underneath where the seam narrows to 1/2". See Figure 4.)

FIGURE 4

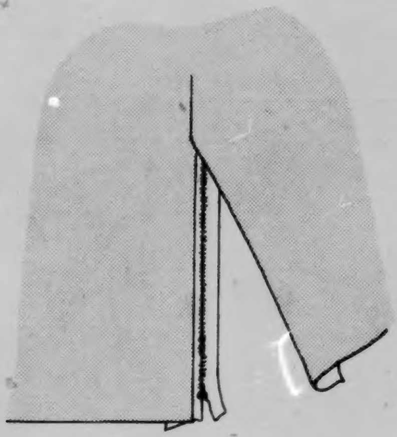


E. Put zipper foot on machine

F. Place zipper (right side up) under the 1/2" folded edge with teeth close but not touching fold (Figure 5)

(CAUTION: Check to see that zipper is correct distance from top edge. Distance from top of garment to top of zipper teeth is usually the width of the seam allowance.)

FIGURE 5

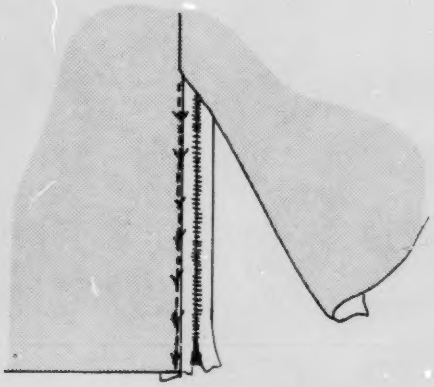


JOB SHEET #15

G. Sew zipper to garment close to folded edge, starting at the base of the zipper and sewing to the raw edge (Figure 6)

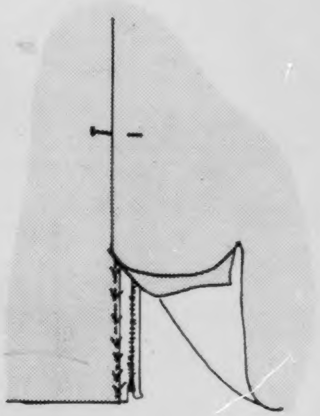
(NOTE: You are now done with one side of the zipper.)

FIGURE 6



H. Place free seam over the zipper so that it just covers the previous row of stitching (Figure 7)

FIGURE 7



I. Place pin to mark end of zipper (Figure 7)

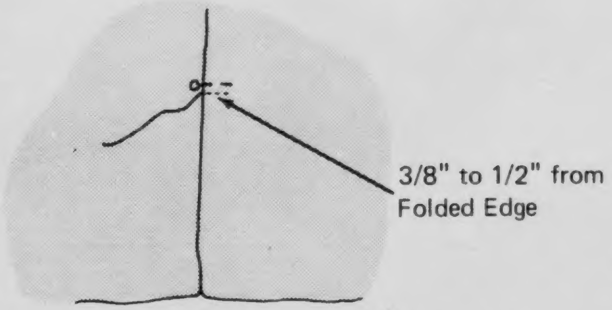
JOB SHEET #15

J. Sew from end of zipper horizontally to about 3/8" - 1/2" from folded edge, sewing through fabric and zipper tape (Figure 8)

(NOTE: The distance from the fold will depend upon the fabric, the zipper, and personal taste.)

(CAUTION: The sewing machine is not shown for illustration purposes only. DO NOT break line of sewing.)

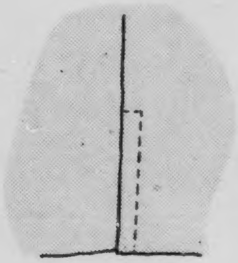
FIGURE 8



K. Stop at pin, leaving needle in work

L. Pivot and sew to raw edge (Figure 9)

FIGURE 9



M. Secure thread ends

(NOTE: Lock-a-stitch, bar tack, or pull thread to one side and tie knot, depending upon fabric and design.)

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #16--SEW SLEEVE PLACKETS

I. Materials and equipment

   A. Sleeve

   B. Extra fabric

   C. Scissors

   D. Sewing machine

II. Procedure

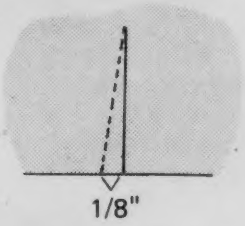
   A. Option one (traditional method)

   (NOTE: This is the most acceptable and sturdy option.)

   1. Mark perpendicular line the length of the placket as indicated by pattern

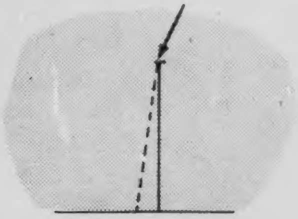
   2. Use small stitches to reinforce area by sewing 1/8" away from base of line, gradually moving in to end of line (Figure 1)

FIGURE 1



   3. Sew one stitch across the top of the line (Figure 2)

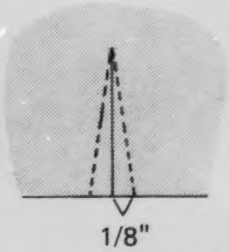
FIGURE 2



JOB SHEET #16

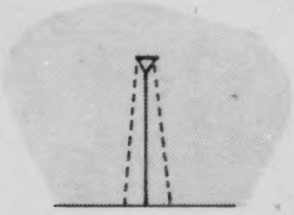
4. Sew down line, gradually moving away until there is about 1/8" between line and stitching at end (Figure 3)

FIGURE 3



5. Cut between stitching lines, cutting angles at the point (Figure 4)

FIGURE 4

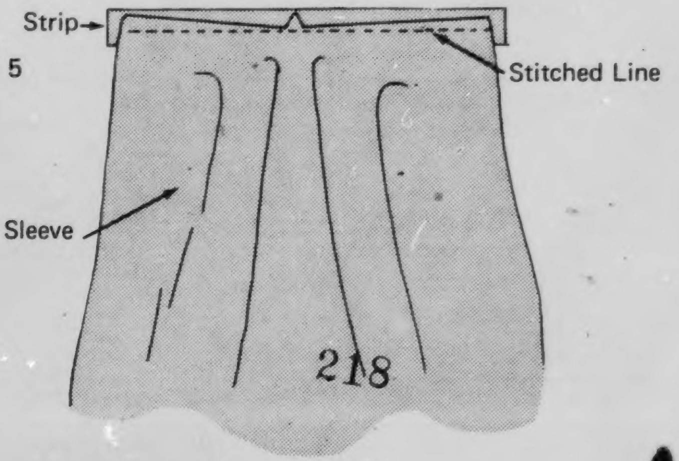


6. Cut a strip of self-fabric slightly longer than twice the length of the slash and 1" wide

7. Position right side of strip to wrong side of sleeve slash opening (Figure 5)

(NOTE: Stitched line must be parallel to edge of strip.)

FIGURE 5

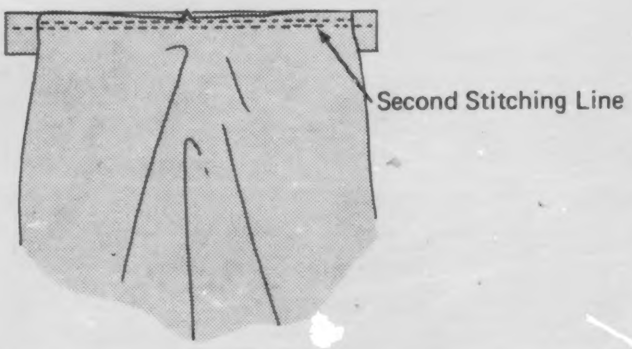


JOB SHEET #16

8. Sew straight across strip, just outside first stitching line (Figure 6)

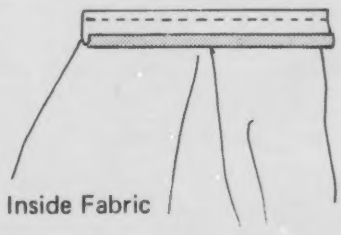
   (NOTE: The stitching line must be straight across the strip; if it is not, reposition sleeve rather than sewing crooked.)

FIGURE 6



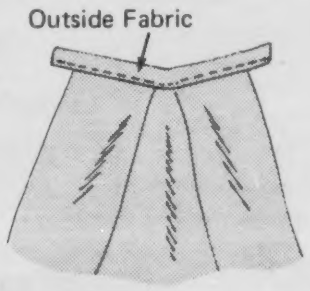
9. Fold in 1/4" hem on unsewn edge of strip (Figure 7)

FIGURE 7



10. Place garment so outside is up
11. Turn folded ege of strip to outside of sleeve
12. Enclose seam with strip, having folded edge covering stitching line
13. Sew on edge of folded hem the length of the strip (Figure 8)

FIGURE 8



CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #18--SET IN SLEEVES

I. Materials and equipment

   A. Sleeve
   B. Garment front
   C. Garment back
   D. Pins, four
   E. Sewing machine

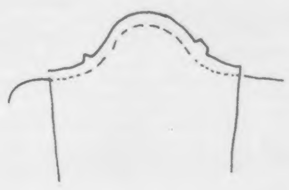
II. Procedure

   (NOTE: The narrower the seam allowance, the easier it is to set in a sleeve. For example, a 1/4" seam is easier to work with than a traditional 5/8" seam.)

   A. Sew shoulder seam

   B. Machine stitch a continuous row of stitching along seamline of sleeve cap (Figure 1)

   FIGURE 1



      1. Sew with regular stitch from edge to first notch
      2. Sew with basting stitches between notches
      3. Sew with regular stitch from second notch to edge

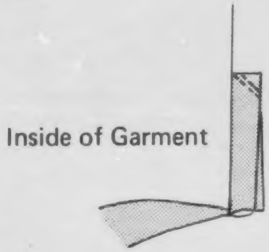
   C. Pin corresponding notches of sleeve and body together with right sides of fabric together

JOB SHEET #16

14. Stitch diagonally over folded center of strip (Figure 9)

    (NOTE: This step is optional.)

FIGURE 9

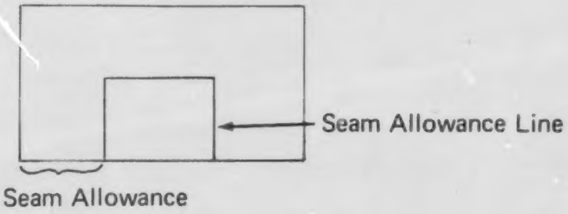

Inside of Garment

B. Option two

(NOTE: This method is easier than option one but is not considered as attractive.)

1. Cut a patch of self-fabric about 2" by 1 1/8"
2. On back of patch, draw 1/2" seam allowances on three sides, leaving plain raw edge on fourth side (Figure 10)

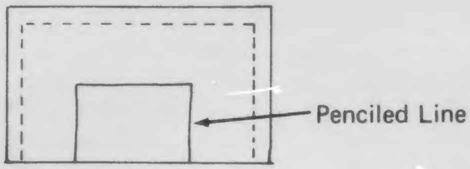
FIGURE 10


Seam Allowance Line
1/2" Seam Allowance

3. Machine stitch around patch 1/4" from edge on three sides (Figure 11)

   (NOTE: This will be used as a turn line.)

FIGURE 11

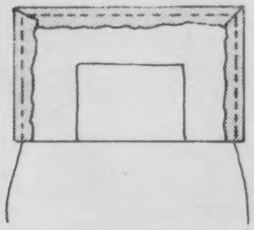

Penciled Line

JOB SHEET #16

4. Turn fabric edge to wrong side on turn line and stitch again to clean finish edges (Figure 12)

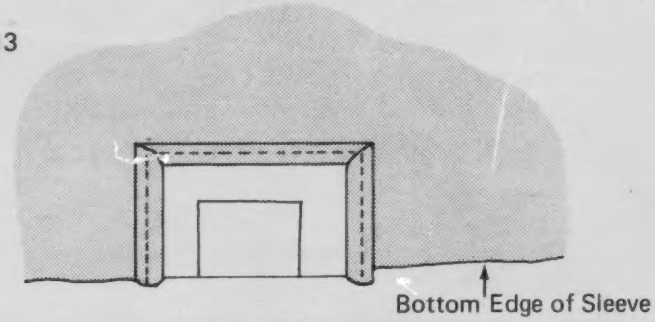
   (NOTE: This procedure will not be necessary if fabric does not ravel.)

   FIGURE 12



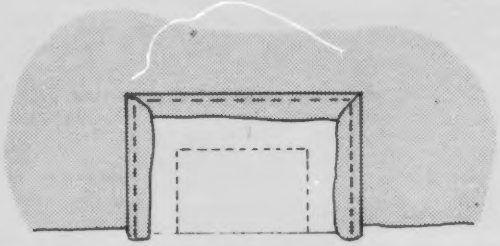
5. Center patch on sleeve placket area, right sides together, with raw edges of sleeve bottom even with unfinished bottom of patch (Figure 13)

   FIGURE 13



6. Sew on marked seamlines of patch, using small stitches (Figure 14)

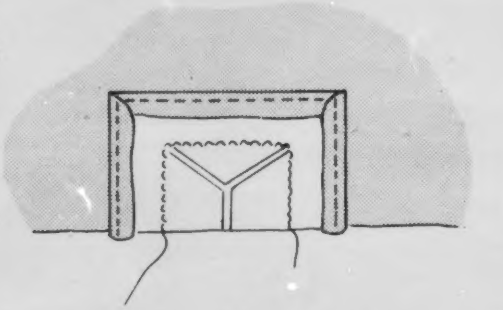
   FIGURE 14



JOB SHEET #16

7. Cut into center of sewn area, cutting diagonally into corners (Figure 15)

FIGURE 15



8. Turn sleeve over so wrong side of fabric is up

9. Pull outer edges of patch to inside of garment (Figures 16 and 17)

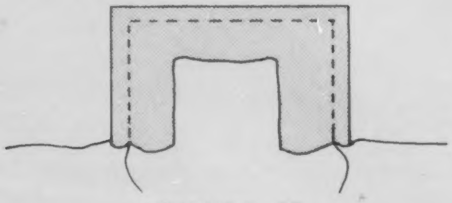


FIGURE 16

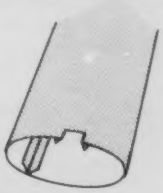
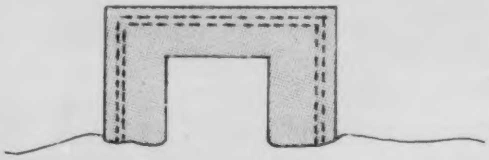


FIGURE 17

10. Machine stitch patch to sleeve, following stitching used to finish edge (Figure 18)

FIGURE 18

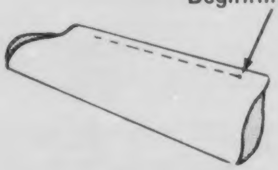


C. Option three

(NOTE: This is a very practical method to use on a seam.)

1. Sew sleeve from underarm to beginning of sleeve placket (Figure 19)

FIGURE 19



JOB SHEET #16

2. Press seam open, including sleeve placket

3. Sew 1/8" away from folded sleeve placket seam, making a **V**-shape or square shape at the point (Figures 20 and 21)

   (NOTE: On some knits, step 3 may be omitted.)

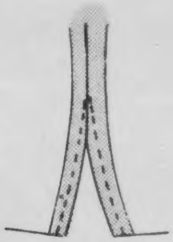


FIGURE 20

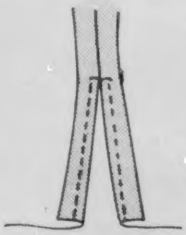


FIGURE 21

D. Option four

(NOTE: This method is not considered as attractive or sturdy as any of those mentioned before, but it is quick.)

1. Center two clip markings 1" apart on the bottom edge of the sleeve at placket area (Figure 22)

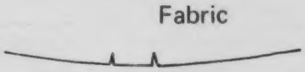


FIGURE 22

2. Sew 1/2" from raw edge about 1" outside of clipped area, working up to a 5/8" seam, sewing between clips and tapering off to 1/2" once outside of clips (Figure 23)

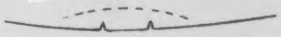


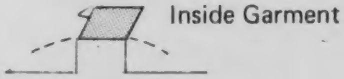
FIGURE 23

3. Cut perpendicular to the stitching where the notches are

JOB SHEET #16

4. Push cut flap to the inside of the sleeve, turning raw edge under (Figure 24)

FIGURE 24



5. Hand or machine sew flap to sleeve (Figures 25 and 26)

FIGURE 25

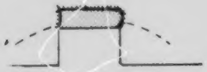
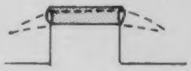


FIGURE 26



CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #17--SEW CUFF ON SLEEVE

I. Materials and equipment

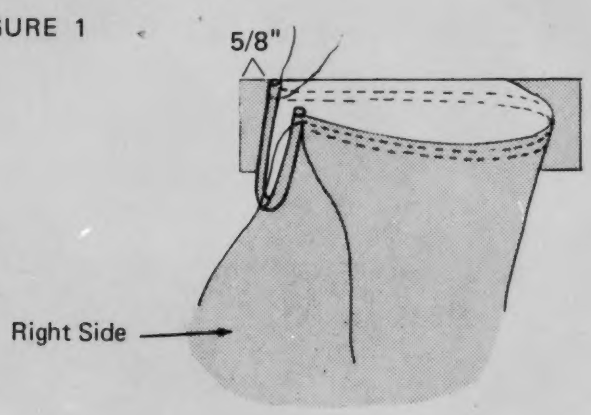
- A. Interfaced cuff
- B. Sleeve with placket
- C. Sewing machine
- D. Pins
- E. Scissors

II. Procedure one

(NOTE: This method provides an enclosed seam and may be preferred by those customers who often wear their sleeves rolled up.)

- A. Stitch two rows of basting along bottom edge of sleeve, one 5/8" and the other 1/2" from edge
- B. Determine which end of cuff has buttonhole
- C. Place cuff with corresponding sleeve
- D. On cuff end without buttonhole, pin placket 5/8" from edge with right sides together (Figure 1)

FIGURE 1

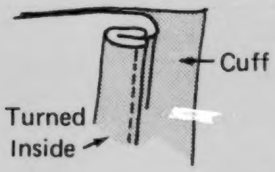


- E. Pull on easing threads from both ends until sleeve gathering is about the length of the cuff

JOB SHEET #17

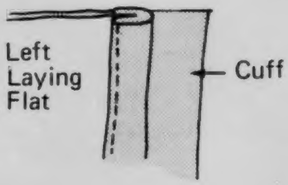
F. On cuff end with buttonhole, fold placket to inside and pin 5/8" from edge (Figures 2 and 3)

FIGURE 2



Cuff End with Buttonhole

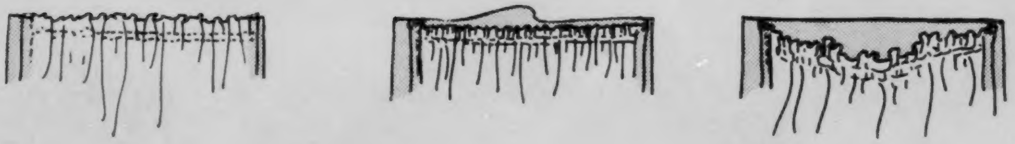
FIGURE 3



Cuff End without Buttonhole

G. Pull easing thread so that sleeve gathering lies flat to cuff (Figure 4)

FIGURE 4



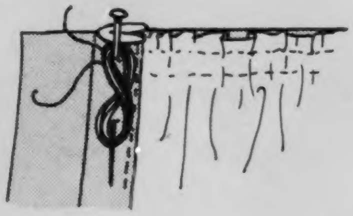
Correct

Easing Pulled Too Tight

Easing Not Pulled Tight Enough

H. Wrap easing thread around pins in a figure eight formation so that easing does not give way (Figure 5)

FIGURE 5

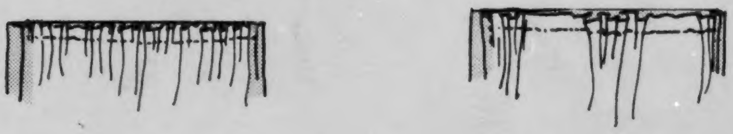


JOB SHEET #17

I. Distribute gathering evenly along cuff edge unless otherwise specified by pattern directions (Figure 6)

(NOTE: For ease, divide cuffs and gathering into four equal parts identified by small clips in the seams. Match cuff and sleeve clips and gather.)

FIGURE 6



Evenly Distributed

Unevenly Distributed (Flat Spots)

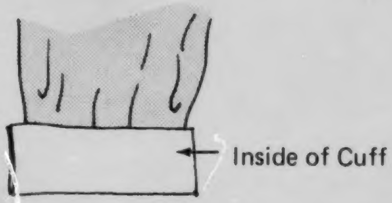
J. Sew sleeve and cuff together

(NOTE: Sew additional row 1/8" closer into the seam allowance and trim gathered seam close to the second stitched line if you have a wide seam allowance.)

K. Fold cuff lengthwise with right sides together, aligning top and side edges (Figure 7)

(NOTE: If there are two pieces to each cuff, omit this step and align second piece to first piece with right sides together.)

FIGURE 7

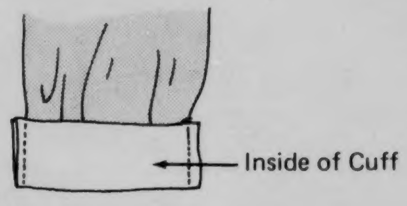


JOB SHEET #17

L. Sew each end of the cuff, being careful not to sew in sleeve or placket (Figure 8)

(NOTE: For two-piece cuff sew seam across bottom also. Trim and grade seams if there are wide seam allowances.)

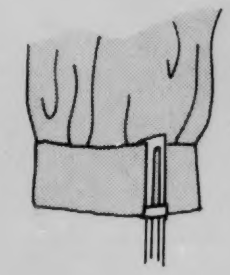
FIGURE 8


Inside of Cuff

M. Turn cuff right side out

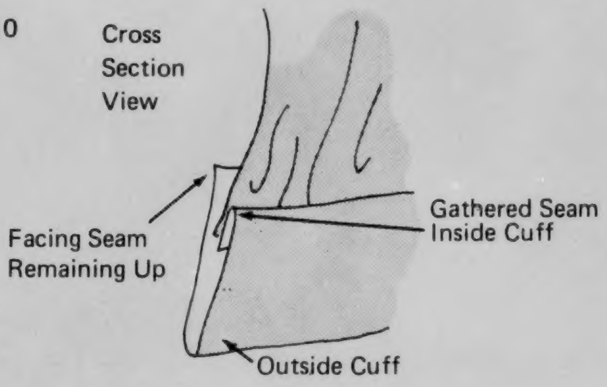
N. Measure width of cuff occasionally to assure evenness (Figure 9)

FIGURE 9



O. Position gathered seam so that it is inside the cuff (Figure 10)

FIGURE 10

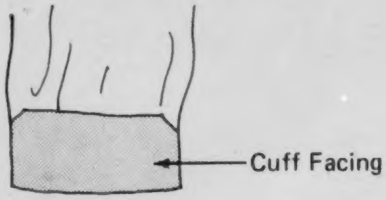

Cross
Section
View
Facing Seam
Remaining Up
Gathered Seam
Inside Cuff
Outside Cuff

P. Leave facing side of cuff up (Figure 10)

JOB SHEET #17

Q. Tuck ends of cuff facing in at an angle (Figure 11)

FIGURE 11



R. Fold raw edge in, leaving it out far enough so that it still covers the stitching line (Figures 12 and 13)

(NOTE: This is done so that it will be caught when stitching in the ditch.)

FIGURE 12

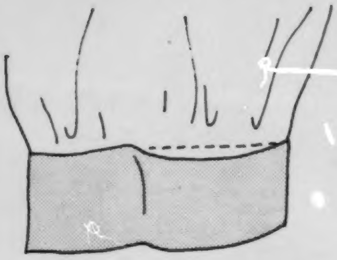
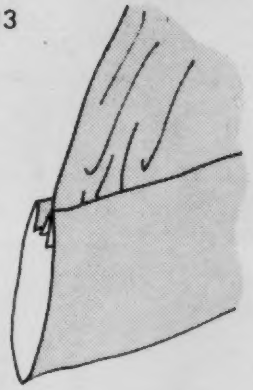


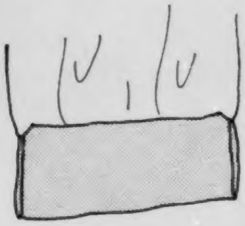
FIGURE 13



S. Slightly pull side seams of cuff to the underside, pulling cuff facing away from seam (Figure 14)

(NOTE: This will keep cuff facing from showing on the right side.)

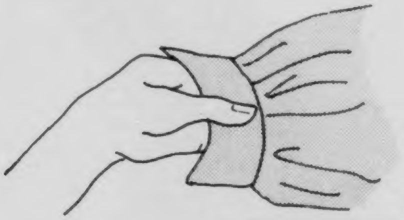
FIGURE 14



JOB SHEET #17

T. Working from outside of sleeve, distribute evenly any fullness that may be underneath on the facing (Figure 15)

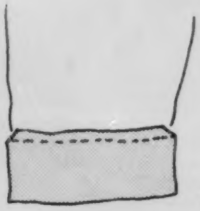
FIGURE 15



U. Stitch in the ditch of the seam, joining gathering to cuff

V. Check back of cuff to assure work has been sewn flat and that there are no tucks (Figure 16)

FIGURE 16



W. Make buttonhole

X. Sew on button

III. Procedure two

(NOTE: On stretchy knits the cuff is stretched to fit sleeve bottom, instead of gathered and then sewn.)

A. Stitch two rows of basting along bottom edge of sleeve, one 5/8" and the other 1/2" from edge

B. Fold cuff lengthwise with right sides together, aligning top and side edges

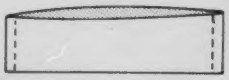
(NOTE: If there are two pieces to each cuff, omit this step and align the two pieces with right sides together.)

JOB SHEET #17

C. Sew each end of cuff (Figure 17)

(NOTE: For a two-piece cuff sew seam across bottom too. Also, trim and grade seams if there are wide seam allowances.)

FIGURE 17



D. Turn cuff right side out

E. Make buttonhole on cuff

(NOTE: Bound buttonholes would be sewn in before cuff is folded up and seams are sewn.)

F. Place cuff with corresponding sleeve

G. Pull easing thread on sleeve so that sleeve gathering is the same length as the raw edge of the cuff

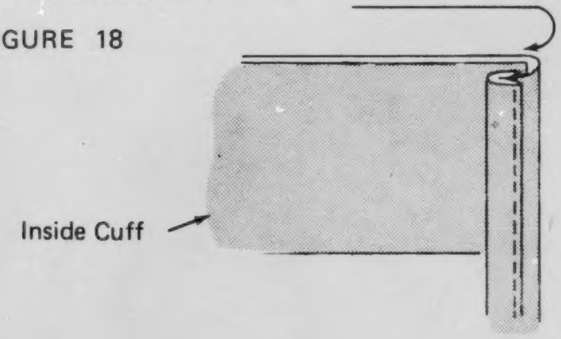
H. Place bottom edge of sleeve and raw edge of cuff with right sides together

I. Distribute gathering evenly along cuff edge unless otherwise specified by pattern directions

J. On cuff end with buttonhole, fold placket around the edge of cuff (Figure 18)

(NOTE: If you do not have a traditional placket on your sleeve, just align edge of sleeve opening along cuff edge and ignore any folding of the placket as mentioned above.)

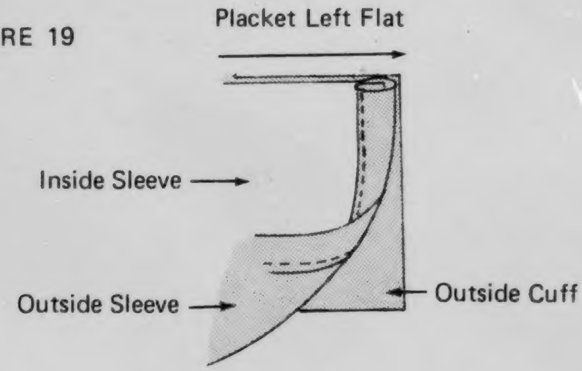
FIGURE 18



JOB SHEET #17

K. On cuff end without buttonhole, leave placket out flat and align with edge of cuff (Figure 19)

FIGURE 19

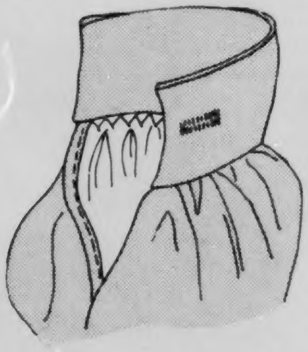

Placket Left Flat
Inside Sleeve
Outside Sleeve
Outside Cuff

L. Sew gathering to cuff

(NOTE: Trim seam to 1/4" if using a standard seam allowance.)

M. Zigzag over raw edges (Figure 20)

FIGURE 20

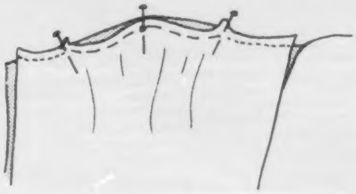


N. Sew on button

JOB SHEET #18

D. Pin marked dot symbol to shoulder seam (Figure 2)

FIGURE 2

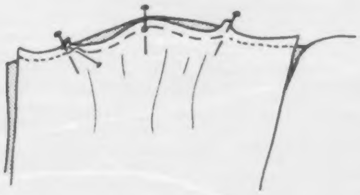


(NOTE: A 1" area centered around the shoulder dot is on the straight grain and does not absorb ease well. Do not plan to use ease in this area.)

E. Pull easing thread

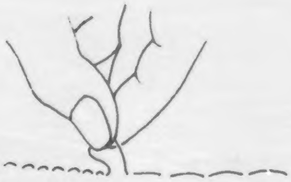
1. Insert pin in first basting stitch under either notch (Figure 3)

FIGURE 3



2. Pull up on pin to form a loop that can be easily handled
3. Pull on end of loop that is connected to the basting stitch (Figure 4)

FIGURE 4



4. Pull only enough ease for one side of the sleeve cap

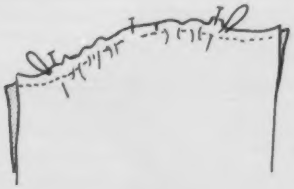
   (NOTE: How much ease is needed depends upon sleeve cut.)

5. Apply above steps to other side of sleeve cap

JOB SHEET #18

F. Distribute ease evenly between shoulder seam and notches, being careful not to allow much ease in flat area (Figure 5)

FIGURE 5

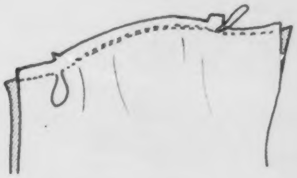


G. Stitch seam starting at one notch, sewing to the other, and holding fabric firmly in place as you sew

H. Remove pins

I. Check for evenness of ease distribution (Figure 6)

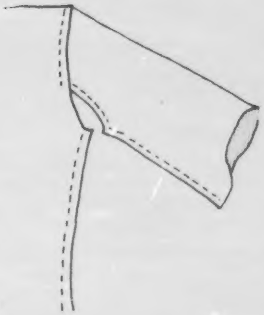
FIGURE 6



J. Stitch underarm seam of sleeve

K. Stitch underarm seam of body (Figure 7)

FIGURE 7



JOB SHEET #18

L. Pull sleeve inside the body

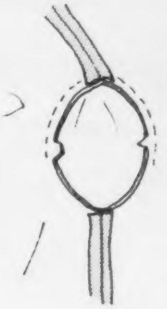
(NOTE: The sleeve will be right side out.)

M. Place arm sleeve seam into underarm body seam, matching seamlines

(NOTE: Be sure seam is open if possible.)

N. Smooth remainder of lower sleeve between notches, matching edges of sleeve and armhole (Figure 8)

FIGURE 8



O. Sew from notch to notch along underarm, using stitching on sleeve as a guide

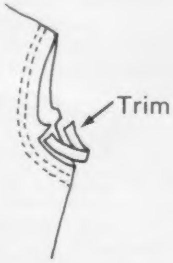
P. Sew another row of stitching 1/4" inside the seam allowance around the total distance of the sleeve

(NOTE: This could be zigzagged.)

Q. Trim underarm seam to second row of stitching from notch to notch (Figure 9)

(NOTE: When garment is finished sleeve seam should fall into the sleeve cap, not the garment body.)

FIGURE 9



(CAUTION: Never clip armhole seam.)

CONSTRUCTION TECHNIQUES
UNIT III

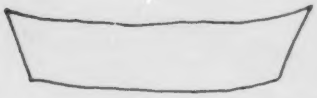
JOB SHEET #19--ATTACH SHIRT COLLAR

I. Materials and equipment

A. Shirt front, back, and collar

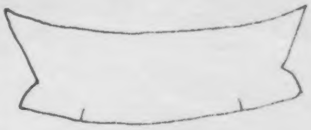
(NOTE: Shirt parts should be interfaced and marked. Use collar shapes as indicated in Figures 1 and 2.)

FIGURE 1



To Be Used with Procedure One

FIGURE 2



To Be Used with Procedure Two

B. Sewing machine

C. Scissors

D. Interfacing

II. Procedure one

(NOTE: This method does not utilize a collar stand.)

A. Place collar pieces with right sides together, matching edges

B. Sew unnotched long side of collar together from end to end (Figure 3)

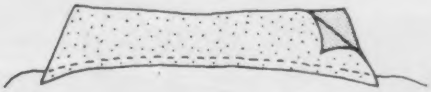


FIGURE 3

JOB SHEET #19

C. Understitch seam to undercollar

1. Grade and trim seam if necessary

   (NOTE: The widest seam should be left on the upper collar to be sure that all seams are caught by understitching. See Figure 4.)

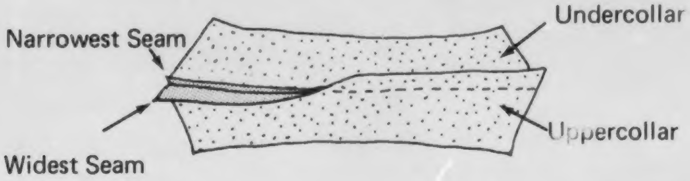
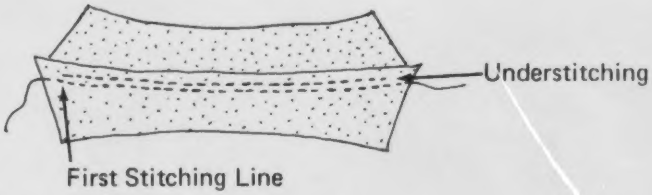

Narrowest Seam
Undercollar
Uppercollar
Widest Seam

FIGURE 4

2. Place all seam allowances toward the undercollar
3. Understitch to within 1" from each end (Figure 5)

FIGURE 5


Understitching
First Stitching Line

D. Refold collar with right sides together

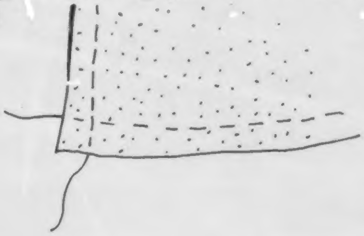
E. Sew up collar sides, leaving notched edge open

(NOTE: Use one of the methods below.)

1. Cross over previous stitching (Figure 6)

   (NOTE: This method is not as secure and may become undone through clipping, grading, trimming, or pushing points out. You may want to backtack at intersection.)

FIGURE 6

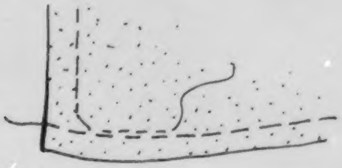


JOB SHEET #19

2. Incorporate diagonal stitch at corner and then sew into previous stitching line (Figure 7)

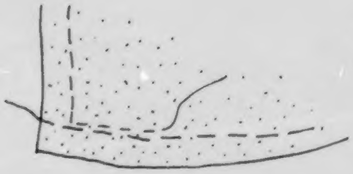
   (NOTE: Many feel a diagonal stitch makes a nicer finished point. It does not take more time.)

FIGURE 7



3. Pivot at previous stitching line and sew over it a few stitches (Figure 8)

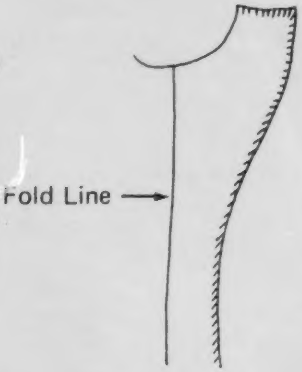
FIGURE 8



F. Turn collar right side out

G. Sew seam finish (if needed) on facing and shoulder edge (Figure 9)

FIGURE 9



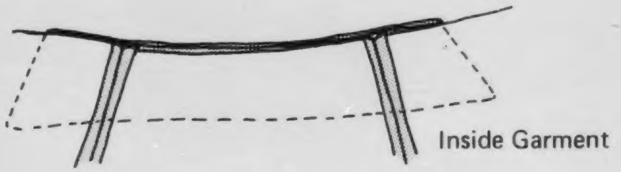
H. Sew shoulder seams of shirt front and back together

I. Staystitch and clip neck curve if needed

JOB SHEET #19

J. Place underlayer of collar on garment between shoulder seams, matching dots and notches (Figure 10)

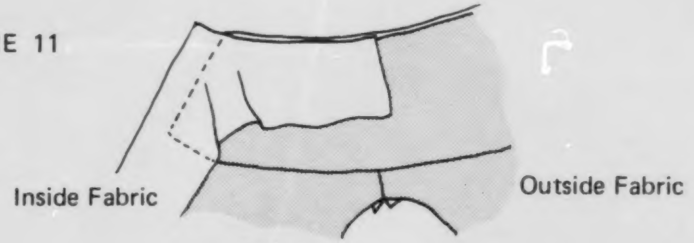
FIGURE 10


Inside Garment

K. Fold facing back along fold line, right sides together

L. Align shirt, facing, and collar edges (Figure 11)

FIGURE 11


Inside Fabric
Outside Fabric

M. Check to see that "fold to collar" distance is the same on each end (Figure 12)

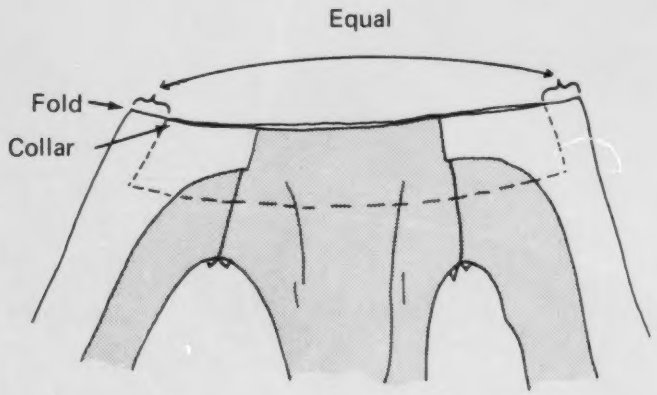

Equal
Fold
Collar

FIGURE 12

JOB SHEET #19

N. Sew from fold to fold (Figure 13)

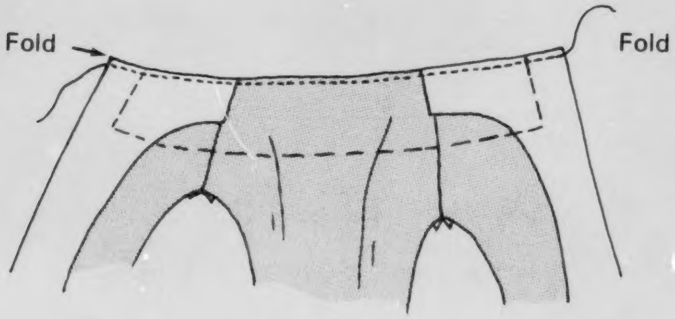


FIGURE 13

O. Zigzag over raw edge to help hold seam flat and to help prevent woven fabrics from raveling

P. Turn facing right side out

Q. Place shoulder facing on shoulder seam

R. Stitch in the ditch on shoulder seams, catching facing underneath (Figure 14)

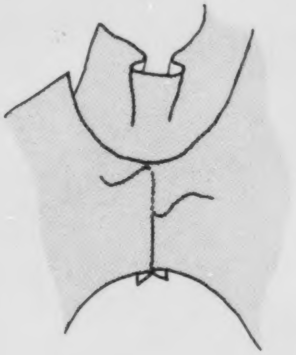


FIGURE 14

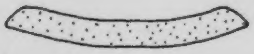
JOB SHEET #19

III. Procedure two

(NOTE: This method incorporates a "false" collar stand.)

A. Cut a piece of interfacing the shape of the collar stand (Figure 15)

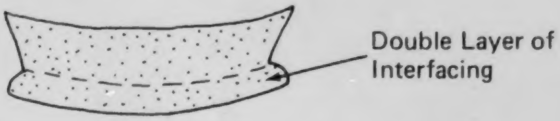
FIGURE 15



B. Position interfacing on wrong side of already interfaced undercollar

C. Fuse, making two layers of interfacing at collar stand (Figure 16)

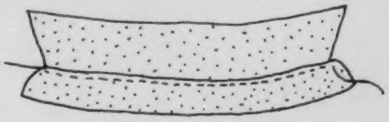
FIGURE 16



D. Stitch close to raw edge of double layered interfacing (Figure 17)

(NOTE: This is done as a precaution to assure security throughout wear.)

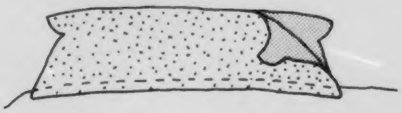
FIGURE 17



E. Align uppercollar and undercollar with right sides together

F. Sew unnotched long side of collar together from end to end (Figure 18)

FIGURE 18



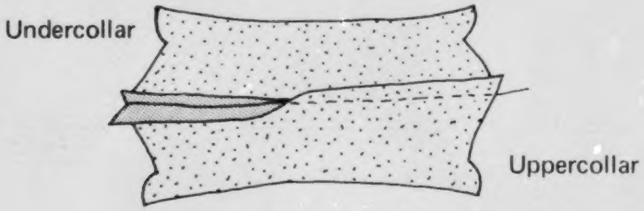
G. Understitch seam to undercollar

1. Grade and trim seam if necessary

JOB SHEET #19

(NOTE: The widest seam should be left on the uppercollar to be sure that all seams are caught by understitching. See Figure 19.)

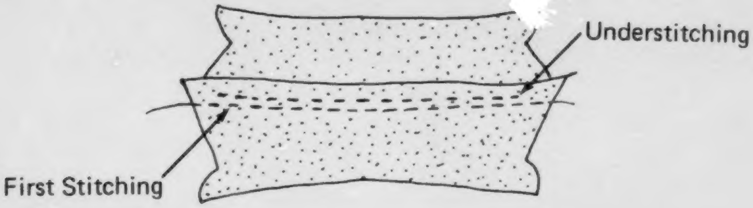
FIGURE 19


Undercollar
Uppercollar

2. Place all seam allowances toward the undercollar

3. Understitch to within 1" from each end (Figure 20)

FIGURE 20


Understitching
First Stitching

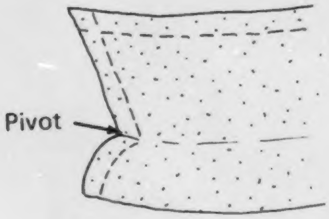
H. Refold collar with right sides together

I. Sew up collar sides, leaving notched edge open

1. Stitch around curve

2. Pivot near edge of second layer of interfacing (Figure 21)

FIGURE 21



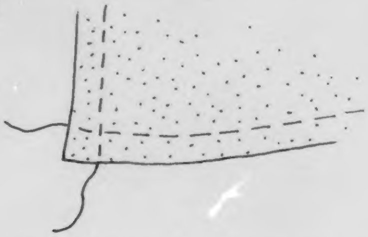
3. Sew up to previous stitching

(NOTE: Use one of the methods on the next page.)

JOB SHEET #19

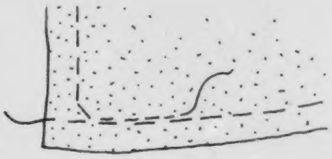
a. Cross over previous stitching (Figure 22)

FIGURE 22



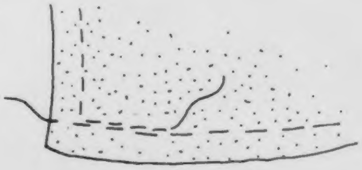
b. Incorporate diagonal stitch at corner and then sew into previous stitching line (Figure 23)

FIGURE 23



c. Pivot at previous stitching line and sew over it a few stitches (Figure 24)

FIGURE 24

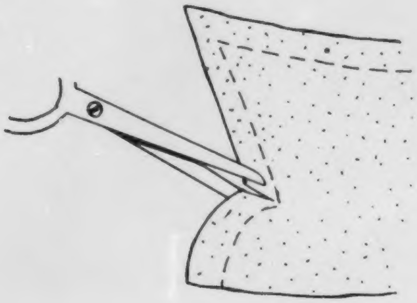


J. Clip corners and grade and trim seams if necessary

K. Clip into seam at collar pivot points (Figure 25)

(CAUTION: Do not clip through stitching.)

FIGURE 25

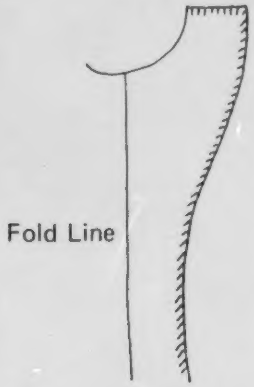


JOB SHEET #19

L. Turn collar right side out

M. Sew seam finish (if needed) on facing and shoulder edge (Figure 26)

FIGURE 26

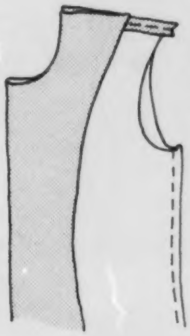


N. Sew shoulder seams of shirt front and back together

O. Finger press shoulder seam open

P. Fold facing to inside of garment on fold line (Figure 27)

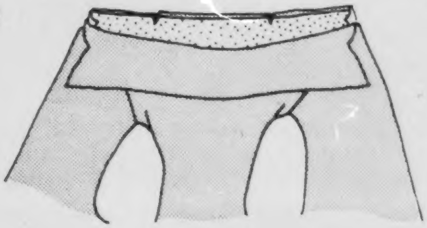
FIGURE 27



Q. Staystitch and clip neck curve if needed

R. Place undercollar on neck edge, matching notches (Figure 28)

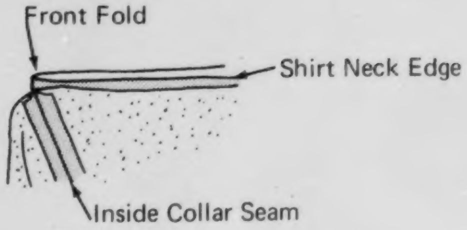
FIGURE 28



JOB SHEET #19

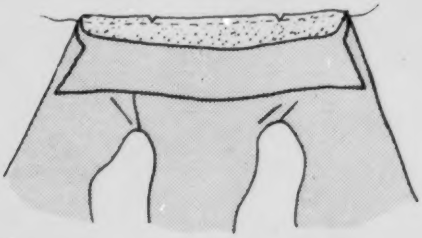
S. Match collar seams to front fold lines (Figure 29)

FIGURE 29


Front Fold
Shirt Neck Edge
Inside Collar Seam

T. Stitch undercollar to garment (Figure 30)

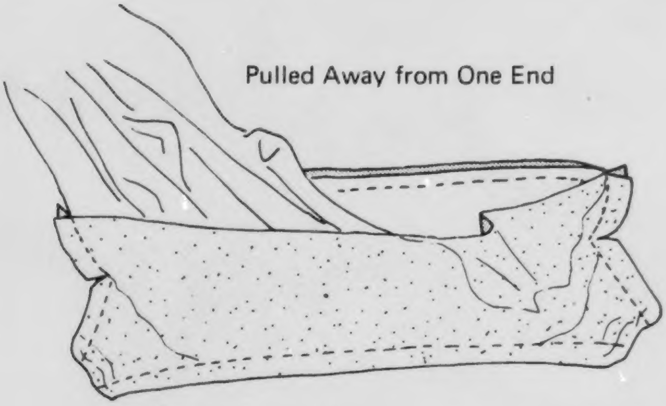
FIGURE 30



U. Turn collar inside out again, except for points

V. Push neck edge of garment into collar and away from one end, working with one side of the collar at a time (Figure 31)

FIGURE 31

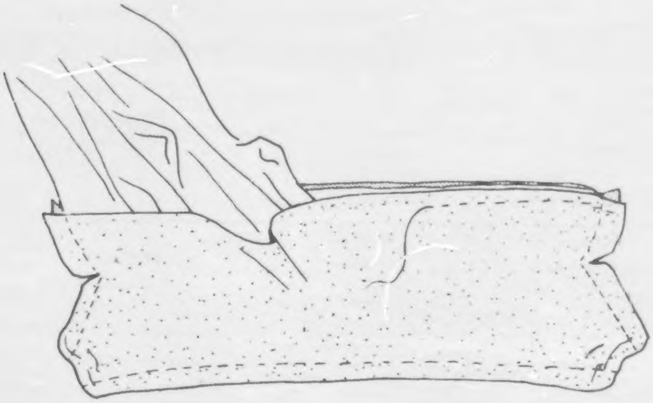

Pulled Away from One End

W. Place collar neck edges together from end to about midway

JOB SHEET #19

X. Sew collars together on seamline from front neck edge slightly past shoulder seam (Figure 32)

FIGURE 32

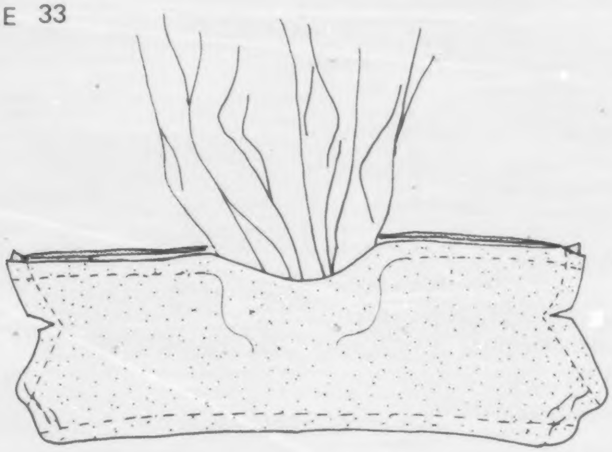


Y. Pull other side of garment into collar

Z. Sew other end of collar together on seamline, stopping about 3" from first stitching line (Figure 33)

(NOTE: Opening width needed will depend upon the thickness of the fabric.)

FIGURE 33



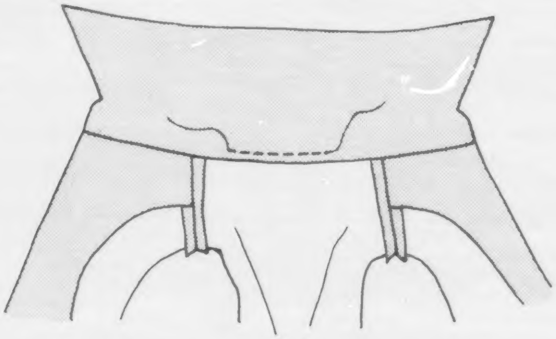
AA. Trim seams and corners if necessary

BB. Pull shirt out of collar, bringing collar right side out

JOB SHEET #19

CC. Stitch opening close to edge (Figure 34)

FIGURE 34

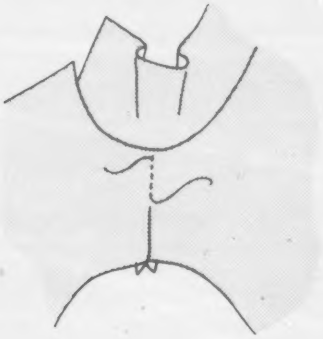


(NOTE: Cuffs can also be finished using this method.)

DD. Place shoulder facing on shoulder seam

EE. Stitch in the ditch on shoulder seam, catching facing underneath (Figure 35)

FIGURE 35



CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #20--TOPSTITCH

I. Materials and equipment

   A. Garment

   B. Sewing machine

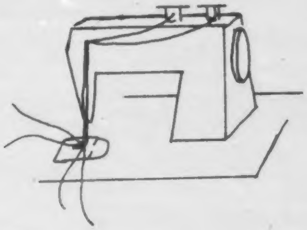
   C. Thread

   D. Pin

   E. Hand needle

   (NOTE: For more obvious topstitching, use two threads on top and two threads in the bobbin. See Figure 1. When using a contrasting top thread, a bobbin thread that matches garment creates an illusion of separate stitches rather than a straight line.)

FIGURE 1

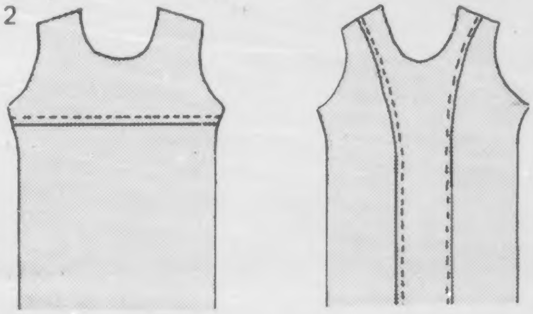


II. Procedure for stitching

   A. Position seam up or toward side to be topstitched

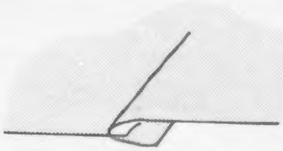
   (NOTE: Generally, topstitching is done on the upper side of the seam or toward the inside. See Figure 2.)

FIGURE 2



JOB SHEET #20

B. Trim bottom seam to about 3/8" (Figure 3)
FIGURE 3



C. Set stitch regulator to desired stitch

(NOTE: This is most often longer than regulation stitch.)

D. Work on outside of garment and stitch an even distance away from seam, securing all seam allowances underneath

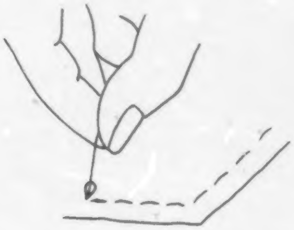
(NOTE: Using the width of the presser foot can serve as a guide for straight, even topstitching.)

III. Procedure for pulling thread to one side

A. Remove topstitched garment from sewing machine, leaving about 2 1/2" of extra thread length

B. Lay garment right side down

C. Pull back on thread until loop shows (Figure 4)
FIGURE 4



JOB SHEET #20

D. Place pin through loop and pull loop until thread end from right side appears (Figures 5 and 6)

FIGURE 5

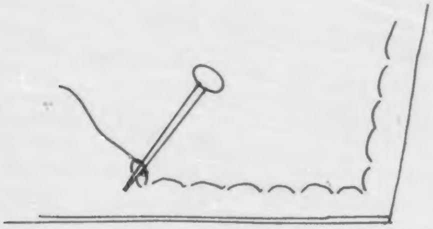
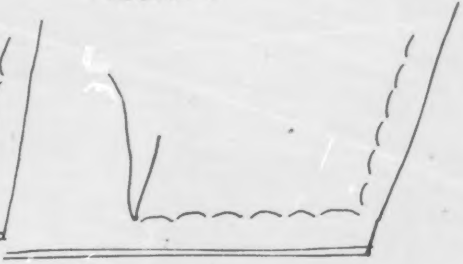


FIGURE 6



E. Tie two or three knots close to fabric (Figures 7 and 8)

FIGURE 7

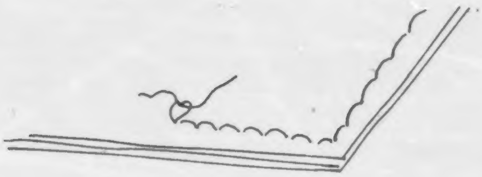
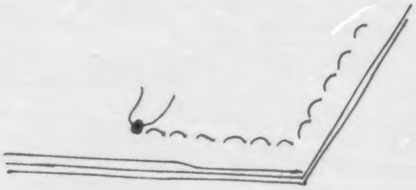


FIGURE 8



F. Trim thread ends or carry thread ends inside garment with a hand needle

IV. Procedure for hiding knots

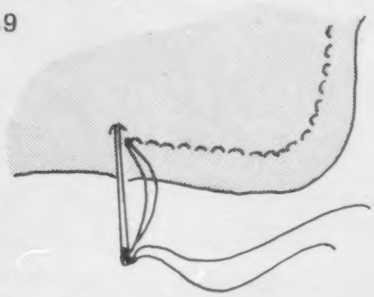
(NOTE: When planning to use this method, leave long threads.)

A. Pull both threads to inside

B. Thread the two threads through a needle

C. Take first stitch in the immediate area where the thread was brought to one side, being careful not to catch the right side of the garment (Figure 9)

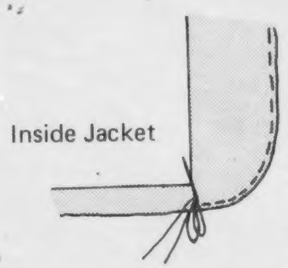
FIGURE 9



JOB SHEET #20

D. Carry thread through inside garment construction (occasionally catching a yarn) to an unnoticeable area, preferably a seam (Figure 10)

FIGURE 10



E. Tie knot under seam or facing where it cannot be seen

(NOTE: You may want to tie a knot first, then take first stitch and hide thread ends only.)

F. Trim thread ends

CONSTRUCTION TECHNIQUES
UNIT III

JOB SHEET #21--MAKE POCKETS

I. Materials and equipment

   A. Garment and pocket piece

   B. Sewing machine

   C. Matching and contrasting thread

   D. Interfacing

   E. Pin

   F. Iron

II. Procedure for square patch pocket

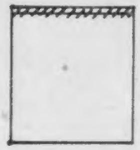
(NOTE: This method is especially effective when matching plaids and stripes because the bottom of the pocket is held securely.)

   A. Mark the four corners for patch pocket placement on garment

   (NOTE: You may prefer to machine baste placement and shape of pocket into garment using contrasting thread.)

   B. Sew a seam finish on the top raw edge of the pocket (Figure 1)

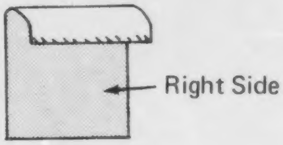
FIGURE 1



   C. Fold upper facing to the right side of pocket on fold line (Figure 2)

   (NOTE: Notches are a good way to mark fold line. Some use a turn line.)

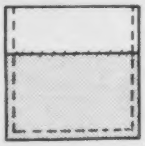
FIGURE 2



JOB SHEET #21

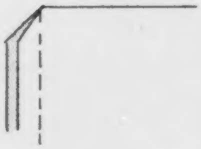
D. Sew 5/8" around pocket (except on fold) to secure facing ends and mark a turn line (Figure 3)

FIGURE 3



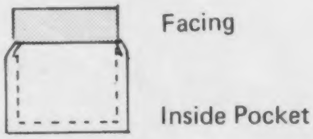
E. Trim corners and grade seams (Figure 4)

FIGURE 4



F. Turn right sides of the facing out (Figure 5)

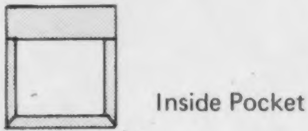
FIGURE 5



G. Press seams flat if necessary

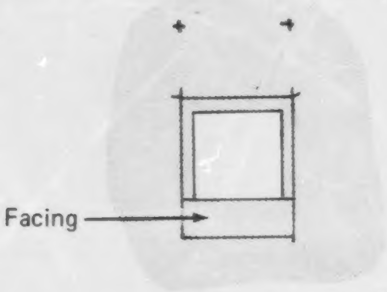
H. Fold in raw edges of pocket on turn line (Figure 6)

FIGURE 6



I. Position pocket upside down on shirt with bottom turn line of pocket centered between bottom pocket markings and right sides of fabric together (Figure 7)

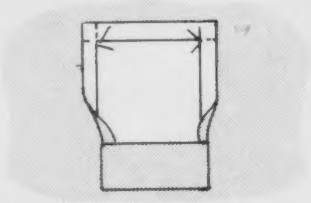
FIGURE 7



JOB SHEET #21

J. Unfold pressed pocket corners (Figure 8)

FIGURE 8



K. Place unfolded corners on shirt pocket markings

L. Sew between the corners on turn line

(CAUTION: Do not sew beyond corners into side seams of pocket.)

M. Let pocket fall back into its pressed position

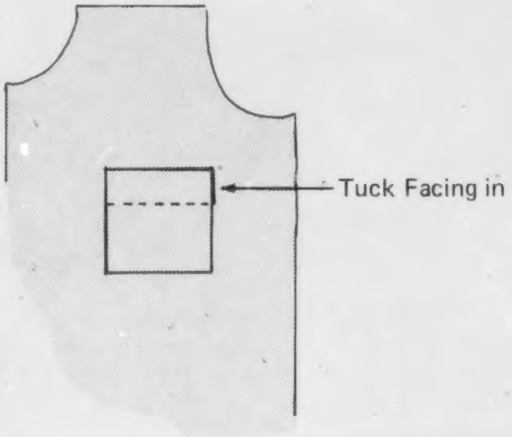
N. Trim corners if they seem bulky, being careful not to get too close to the fold line

O. Fold complete pocket up to meet the top two markings

P. Place top corners of pocket on markings

Q. Tuck facing under so that it is not seen from the right side (Figure 9)

FIGURE 9



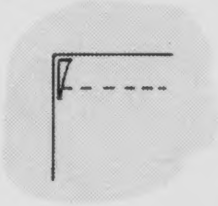
R. Reinforce upper left-hand corner

(NOTE: Use one of the three methods on the next page. Do not leave too much space between upper fold and reinforcement or pocket will easily catch and rip.)

JOB SHEET #21

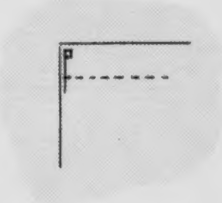
1. Sew small triangle (Figure 10)

FIGURE 10



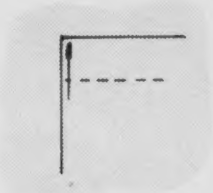
2. Sew small square (Figure 11)

FIGURE 11



3. Sew bar tack (Figure 12)

FIGURE 12



S. Continue sewing around pocket close to pocket edge, pivoting at corners

T. Reinforce upper right-hand corner to finish pocket

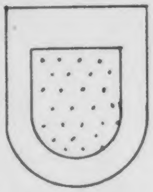
III. Procedure for round patch pocket

A. Mark top two corners for patch pocket placement on garment

B. Cut desired finished shape of pocket from iron-on interfacing

C. Press interfacing onto wrong side of pocket, centering it between seams and top facing (Figure 13)

FIGURE 13



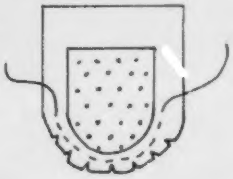
D. Baste around curve one-half the way between interfacing and curved seam edge

JOB SHEET #21

E. Notch curve to basting line (Figure 14)

(CAUTION: Do not clip basting thread.)

FIGURE 14



F. Sew seam finish on top raw edge of pocket

G. Fold upper facing to right side of pocket on fold line

(NOTE: This should be along the top edge of the interfacing.)

H. Sew facing ends to pocket just outside the edge of the interfacing (Figure 15)

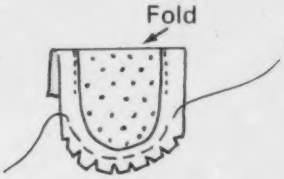
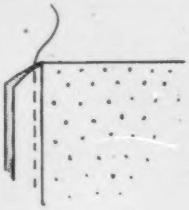


FIGURE 15

I. Trim top corners and grade seams (Figure 16)

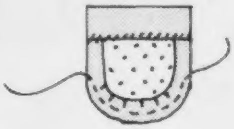
FIGURE 16



J. Turn right side of facing out

K. Pull up on basting thread so that seam draws up around curve (Figure 17)

FIGURE 17



JOB SHEET #21

L. Press if necessary

M. Place top corners of pocket on markings

N. Tuck facing under so that it is not seen from the right side (Figure 9)

O. Reinforce upper left-hand corner

(NOTE: Use one of the three methods below. Do not leave too much space between upper fold and reinforcement or pocket will easily catch and rip.)

1. Sew small triangle (Figure 10)
2. Sew small square (Figure 11)
3. Sew bar tack (Figure 12)

P. Continue sewing around pocket close to pocket edge, pivoting at corners

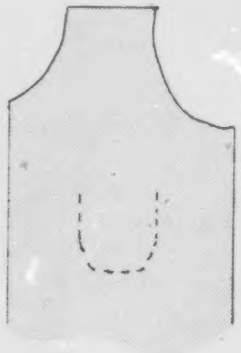
Q. Reinforce upper right-hand corner to finish pocket

IV. Procedure for invisibly stitched pocket

(NOTE: You may want to use interfacing method as suggested in the procedure for round patch pockets.)

A. Machine baste shape of pocket onto garment using contrasting thread (Figure 18)

FIGURE 18



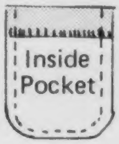
B. Sew seam finish on edge of pocket hem

C. Fold hem of pocket to the inside

JOB SHEET #21

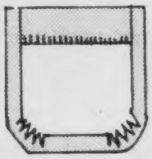
D. Machine baste between 1/2" and 5/8" around raw edges of pocket, sewing into and over facing also (Figure 19)

FIGURE 19



E. Press raw edges to the inside along basted stitching line (Figure 20)

FIGURE 20



F. Situate pocket within machine basting on garment with inside of pocket against outside of garment

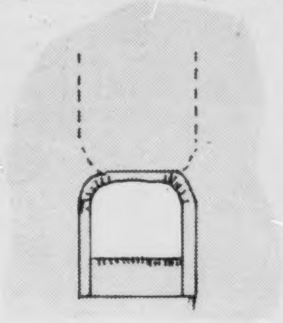
G. Fold down pocket and sew pocket bottom to garment if pocket bottom is straight

(NOTE: Skip this step and go to step I if pocket has rounded bottom.)

(CAUTION: Do not attempt to use this step and sew along any curved lines.)

1. Place basted line of stitching from straight edge of pocket along corresponding basted garment line (Figure 21)

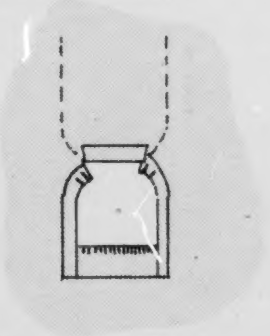
FIGURE 21



JOB SHEET #21

2. Unfold pressed seam allowance (Figure 22)

FIGURE 22



3. Sew along straight basted line of pocket bottom; do not backstitch

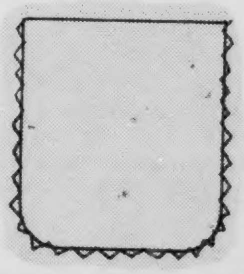
(CAUTION: Do not sew any curved portion of the pocket.)

H. Place pocket back in upright position

I. Pin pocket in place

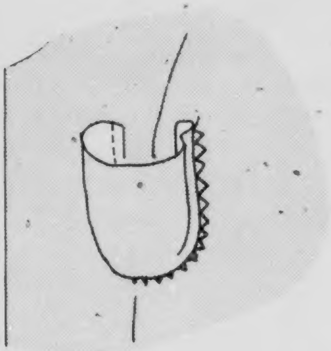
J. Secure pocket onto garment with large zigzag stitch, barely catching the edge of the pocket (Figure 23)

FIGURE 23



K. Pull pocket open to one side exposing basting stitch of pocket (Figure 24)

FIGURE 24



JOB SHEET #21

L. Sew inside of pocket along basting stitch, backstitching at beginning and end of pocket

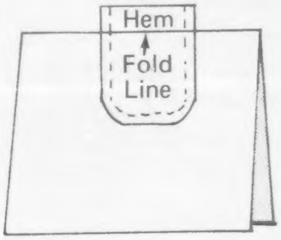
(NOTE: It may be necessary to sew down each side separately rather than sewing from the top of one side of the pocket to the other without interruption. If your pocket has a flat bottom and you use step G, do not resew bottom; sew over a few of the stitches of step G to secure ends. A zipper foot may make work easier.)

M. Remove zigzag stitches

V. Procedure for self-lined pocket

A. Place pattern fold line along fabric fold line with hem extending (Figure 25)

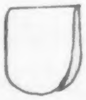
FIGURE 25



B. Cut

C. Fold pocket on fold line with right sides together (Figure 26)

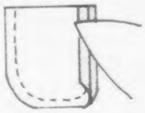
FIGURE 26



D. Sew seam along raw edge

E. Press seam open, doing the best you can around corners and curves (Figure 27)

FIGURE 27



JOB SHEET #21

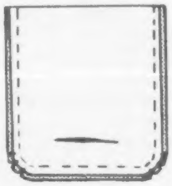
F. Clip corners, notch curves, and grade seams (Figure 28)

FIGURE 28

G. Cut about a 1 1/2" slit somewhere along bottom part of pocket at least 1" away from stitching (Figure 29)

(NOTE: You may wish to make this a large buttonhole which would need to be made after step B.)

FIGURE 29

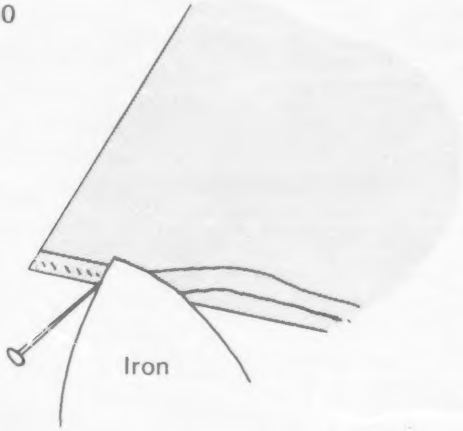


(CAUTION: Be careful not to cut through other layer of pocket.)

H. Turn pocket inside out through slit

I. Press pocket flat along seamline, using pin to pull seam out if necessary (Figure 30)

FIGURE 30



J. Pin pocket on marked garment area, slit side down

K. Topstitch pocket to garment, reinforcing top corners

JOB SHEET #21

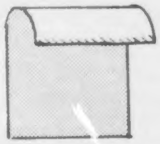
VI. Procedure for lined pocket

A. Cut lining, without the facing, from pocket pattern

B. Sew seam finish on top raw edge of pocket

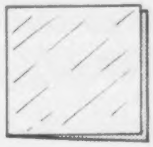
C. Fold upper facing to right side of pocket on fold line indicated on pattern (Figure 31)

FIGURE 31



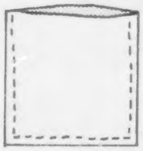
D. Place lining over right side of pocket, matching edges (Figure 32)

FIGURE 32



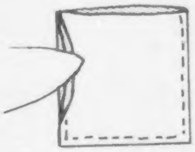
E. Sew seam around right, left, and bottom edges of pocket (Figure 33)

FIGURE 33



F. Press seams open if needed (Figure 34)

FIGURE 34



G. Trim, grade, and clip seams if needed

JOB SHEET #21

H. Turn pocket inside out from open end of lining (Figure 35)

FIGURE 35

I. Tack pocket facing to lining if desired

J. Sew pocket to garment

CONSTRUCTION TECHNIQUES
UNIT III

TEST

NAME ______________________________ SCORE ____________________

1. Match terms associated with construction techniques to the correct definitions by placing the appropriate numbers in the blanks provided.

______a. Inside fabric of a garment that covers interior construction; usually a slick, firm, thin fabric

______b. Leaving machine needle in work while turning

______c. Narrow ribbon or strips of twill woven material

______d. Sewing in a seam on the outside of the garment to secure facing or fabric underneath

______e. Row of stitching using the longest stitch available on the stitch regulator

______f. Pulled or taut area within garment indicating need for alteration

______g. Piece of fabric that is sewn onto garment and folded inside to finish edge; sometimes a fold line is utilized rather than sewing on extra fabric

______h. Row of machine stitching 1/8" from seamline into seam allowance; used on curved or biased edge

______i. Fabric that has not been cut into garment pieces

______j. Creasing fabric by running forefinger with pressure along a fold or seamline; used to save time consumed in pressing with an iron

______k. Where garment part is to be turned to the outside

1. Baste/ease stitching
2. Drag line
3. Tape
4. Roll line
5. Interfacing
6. Lining
7. Stay stitching
8. Facing
9. Yard goods
10. Bevel
11. Stitch in the ditch/crack stitch
12. Finger press
13. Pivot

______l. One-step method of grading seams by using a slanting angle with scissors; scissors are held horizontally, fairly flat, and close to fabric

______m. Woven or nonwoven material used inside certain garment parts

2. Describe the appearance of offgrain yard goods.

____

____

____

____

3. Describe characteristics of garments cut off grain.

____

____

____

____

____

____

4. Select from the list below time-saving techniques that may be incorporated into the cutting process. Place an "X" in the appropriate blanks.

______a. Cut seam allowance down to appropriate width in initial cutting rather than trimming later

______b. Pin pattern to fabric, in the seam allowance, about every three inches

______c. Place straight seamed pieces that will be sewn together on a fold or with seamlines together if grain line allows

______d. Make outward notches slightly smaller than indicated by pattern

______e. Use scissors with long blades rather than scissors with short blades

______f. Make short clips in seam allowances instead of outward notches

______g. Cut one layer of fabric instead of two to ensure accuracy

______h. Mark shoulder seam placement on sleeve cap, center back, and center front with small clip

5. Match construction techniques on the right to their functions by placing the appropriate numbers in the blanks provided.

______a. Adds reinforcement and prevents certain areas from stretching and/or wearing

______b. Cutting V-shaped edges from seam allowance to eliminate bulk and allow seam to lie flat

______c. Keeps seams from coming apart or stitching from coming out

______d. Adds life to garment by preventing raveling

______e. Row of stitching that stabilizes curved or bias edges that may stretch

______f. Helps edges lie flat and keeps facings from rolling to outside of garment

______g. Cutting into seam allowance rather than making an outward notch to indicate placement of garment parts

______h. Prevents abrupt layer differences on inside of garment; helps to make garment look nicer and prevents excess wear on thick seam areas

______i. Used for desirable draping effects (bows, ties); allows fabric to absorb ease more effectively

______j. Provides decoration; keeps edges flat and facing from rolling to right side

______k. Basting following a fold line that is otherwise creased by pressing

______l. Provides attractive interior; provides insulation; allows garment to hang nicely from body; prevents some outer fabrics from stretching out of shape; keeps fashion fabrics away from body, allowing those allergic to fabric to wear them

1. Backstitching/lock-a-stitching
2. Taping
3. Finishing seams
4. Notching
5. Turning line
6. Topstitching
7. Lining
8. Staystitching
9. Cutting on bias
10. Clipping
11. Grading
12. Understitching

6. Name functions of interfacing.

a. ______________________________

b. ______________________________

c. ______________________________

d. ______________________________

e. ______________________________

f. ______________________________

g. ______________________________

7. Select from the list below guidelines to use when selecting interfacing by placing an "X" in the appropriate blanks.

______a. Choose interfacing that stretches in all directions

______b. Use heavy interfacing

______c. Use stretchy interfacing only where stretch in the garment is appropriate

______d. Use same type of interfacing in every part of a single garment

______e. Use single layer of interfacing that is lighter than weight of fashion fabric

______f. Use two layers of interfacing that are comparable to the weight of fabric

______g. Choose weight of interfacing depending upon the "look" desired

8. Select from the list below areas of garments which often require interfacing by placing an "X" in the appropriate blanks.

______a. Collars and neck areas

______b. Hems

______c. Sleeves

______d. Cuffs

______e. Darts

______f. Waistbands and belts

______g. Bodice

______h. Pocket flaps

______i. Buttonholes and button areas

______j. Zipper

______k. Pleat and vent areas

9. Select from the list below areas of garments which may require tape by placing an "X" in the appropriate blanks.

_____a. Armholes

_____b. Dart area

_____c. Waistline

_____d. Vent opening

_____e. Pocket flaps

_____f. Fold line of lapel

_____g. Front edge of garment

_____h. Neck seam

_____i. Cuffs

_____j. Collars

_____k. Shoulder seams

_____l. Under belt loops

_____m. Hems

_____n. Fold line or seamline on pocket

_____o. Buttonhole and button area

10. Select from the list below characteristics of properly set in sleeves by placing an "X" in the appropriate blanks.

_____a. Has tucks and gathers near shoulder seam

_____b. Has uniform easing

_____c. Lies flat with diagonal waves in fabric

_____d. Has side seam and underarm seam matched

11. Select from the list below characteristics of a well-made collar by placing an "X" in the appropriate blanks.

_____a. Collar points are even in length and width

_____b. Correct weight of interfacing is used so that collar does not look stiff and boardlike

_____c. Points of collar are pushed out to end of stitching

_____d. Undercollar or facing shows about 1/4"

12 Select from the list below generally accepted rules of sewing by placing an "X" in the appropriate blanks.

______a. Zigzag all curved seams

______b. Place double notches toward front of garment and single notches toward back of garment

______c. Finger press seams in direction indicated

______d. Sew sleeves to lining and lining to garment by machine rather than by hand as pattern instructions may indicate

______e. Utilize unit construction process

13. Select from the list below practices that assure professional-looking results by placing an "X" in the appropriate blanks.

______a. Press at professional dry cleaners when complete

______b. Use deep hems that allow for change of style

______c. Select notions carefully

______d. Clip, trim, and grade seams adequately

______e. Coordinate pattern and fabric

______f. Choose interfacing of correct weight

______g. Avoid any deviation from pattern suggestions and pattern design

______h. Tack total facing edge to garment

______i. Use generous amount of interfacing

14 Discuss unit construction process.

____

____

____

____

____

____

15. Demonstrate the ability to:

    a. Determine if woven fabric is on grain.

    b. Make pattern markings.

    c. Cut interfacing.

    d. Apply iron-on interfacing.

    e. Tape garment.

    f. Determine size of buttonhole.

    g. Determine placement of buttonhole.

    h. Mark garment for horizontal buttonholes.

    i. Make bound buttonholes.

    j. Finish underside of bound buttonholes.

    k. Sew buttons on by machine.

    l. Grade, trim, clip, and notch seam allowance.

    m. Understitch garment.

    n. Stitch in the ditch/crack stitch.

    o. Sew zipper into garment.

    p. Sew sleeve plackets.

    q. Sew cuff on sleeve.

    r. Set in sleeves.

    s. Attach shirt collar.

    t. Topstitch.

    u. Make pockets.

    (NOTE: If the above activities have not been accomplished prior to the test, ask your instructor when they should be completed.)

CONSTRUCTION TECHNIQUES
UNIT III

ANSWERS TO TEST

1. a. 6
   b. 13
   c. 3
   d. 11
   e. 1
   f. 2
   g. 8
   h. 7
   i. 9
   j. 12
   k. 4
   l. 10
   m. 5

2. Description should include:
   a. Ends of fabric do not meet when fabric is folded flat, lengthwise, and with selvages together
   b. Bubbles and ridges are present throughout fabric when selvages and ends meet

3. Description should include:
   a. Garment and seams twist around body
   b. Hems sag in areas
   c. Fabric does not lie flat next to body or interfacing
   d. Collars, lapels, and pocket flaps do not lie or roll correctly
   e. Jackets that are worn open pull to one side
   f. Pleats do not lie flat

4. a, c, e, f, h

5. a. 2
   b. 4
   c. 1
   d. 3
   e. 8
   f. 12
   g. 10
   h. 11
   i. 9
   j. 6
   k. 5
   l. 7

6. a. Maintain shape
   b. Maintain firmness
   c. Provide strength
   d. Prevent stretching
   e. Add body
   f. Give crispness without bulk
   g. Prevent seam allowance ridges from showing through to right sides of heavier fabrics

7. c, e, g

8. a, b, d, f, h, i, k

9. a, c, d, f, g, h, k, l, n

10. b, d

11. a, b, c

12. c, d, e

13. a, c, d, e, f, i

14. Discussion should include:
    a. Sew detail and smaller garment pieces to larger pieces before attaching to main garment
    b. Complete detail work on main garment before attaching other garment pieces

15. Performance skills evaluated to satisfaction of instructor

HOME PRODUCTS
UNIT IV

UNIT OBJECTIVE

After completion of this unit, the student should be able to construct draperies, tablecloths, corded pillows, and bedspreads. This knowledge will be evidenced by completion of assignment sheets, job sheets, and unit test with a minimum of 85 percent accuracy.

SPECIFIC OBJECTIVES

After completion of this unit, the student should be able to:

1. Match terms associated with home products to the correct definitions.
2. Name functions of window treatment.
3. Identify parts of the window and surrounding area.
4. State the basic rule for determining length of curtains and draperies.
5. Identify parts of a drapery.
6. Identify types of window rods.
7. Identify parts of the traverse rod.
8. Identify types of window hardware.
9. Select from a list measurements needed from window and rod.
10. Select from a list guidelines for measuring windows for curtains or draperies.
11. Match types of draperies to common amounts of allowed fullness.
12. Name common drapery width measurements used in construction.
13. Name common drapery length measurements used in construction.
14. Select from a list factors that affect the number of fabric widths used in a drapery.
15. Select from a list factors to consider in the selection of curtains and draperies.
16. Name common flaws found in drapery fabric.

17. Select from a list functions of lining in curtains and draperies.
18. Match fabrics frequently used for lining to their characteristics.
19. State rules for pleat placement on draperies.
20. Select from a list generally accepted rules concerning drapery construction.
21. Select from a list reasons draperies may hang unevenly.
22. Identify basic types of bedspreads.
23. Name conditions necessary to achieve accurate measurement of a bed.
24. Estimate yardage needed for draperies.
25. Compute yardage needed for draperies.
26. Determine width of spaces between pleats.
27. Chart bedspread measurements.
28. Demonstrate the ability to:
    a. Sew drapery lengths together.
    b. Press and hem sheer draperies.
    c. Hem bottoms of draperies, lining, and sides of unlined draperies.
    d. Check drapery length (size draperies).
    e. Sew buckram on draperies.
    f. Sew side hems on lined draperies.
    g. Determine and mark pleat placement.
    h. Sew pleats into draperies.
    i. Construct round tablecloth.
    j. Make cording.
    k. Sew cording into pillow.
    l. Measure bed for bedspread construction.
    m. Construct a throw bedspread.
    n. Construct a tailored bedspread.
    o. Construct a coverlet and dust ruffle bedspread.

HOME PRODUCTS
UNIT IV

SUGGESTED ACTIVITIES

I. Suggested activities for instructor:

- A. Provide student with objective sheet.
- B. Provide student with information, assignment, and job sheets.
- C. Make transparency.
- D. Discuss unit and specific objectives.
- E. Discuss information and assignment sheets.
- F. Demonstrate and discuss procedures outlined in the job sheets.
- G. Assist students while completing job sheets.
- H. Ask a resource person, such as a salesperson or interior decorator, to demonstrate the importance of taking proper measurements for window treatment and to show how to evaluate ready-made draperies.
- I. Show fabrics suitable for curtains and draperies.
- J. Take field trip to drapery or home products industry.
- K. Emphasize that there are several ways to approach the construction of home products.

  (NOTE: Employers and industry may use different methods than the ones presented here.)
- L. Have students complete Assignment Sheets #1 and #2 after discussing objectives 1-14.
- M. Use Job Sheet #12 to complete Assignment Sheet #4. After Assignment Sheet #4 is completed, use the measurements for Job Sheets #13-15.
- N. Develop worksheets to use with customers.

  (NOTE: An example is provided on the next page.)
- O. Give test.
- P. Reteach if necessary.

Bill To:

NAME ______

STREET ______

CITY ______ STATE ______

ZIP CODE ______ PHONE ______

INTERIOR DECORATING

TRI-COUNTY TECH
6101 Nowata Road
Bartlesville, Oklahoma 74003

ACCT.
NO. ______
for office use only

Deliver To:

NAME ______

STREET ______

CITY ______ STATE ______

ZIP CODE ______ PHONE ______

Assigned To:	Your Order No.	Order Date:	Delivery Date:	Drapery Rod:

NO. of PAIRS	FABRIC NAME	COLOR	Overall Pleated Width Incl. O.Laps Returns	Individual Panel Dimensions		Finished Length	Specify Size of Return	Lining	Date Ordered	Date Rec.	Price Per Pair	Extension	Office Use Only
				Left Panel	Right Panel								
				Inches	Inches								
				Widths of Fabric	Widths of Fabric								
				Inches	Inches								
				Widths of Fabric	Widths of Fabric								
				Inches	Inches								
				Widths of Fabric	Widths of Fabric								
				Inches	Inches								
				Widths of Fabric	Widths of Fabric								
				Inches	Inches								
				Widths of Fabric	Widths of Fabric								

Check here if your Drapery Order is to match (cut from the same bolt of fabric) a Custom Shade Order, or a Custom Quilted Bedspread Order, which accompanies this order.

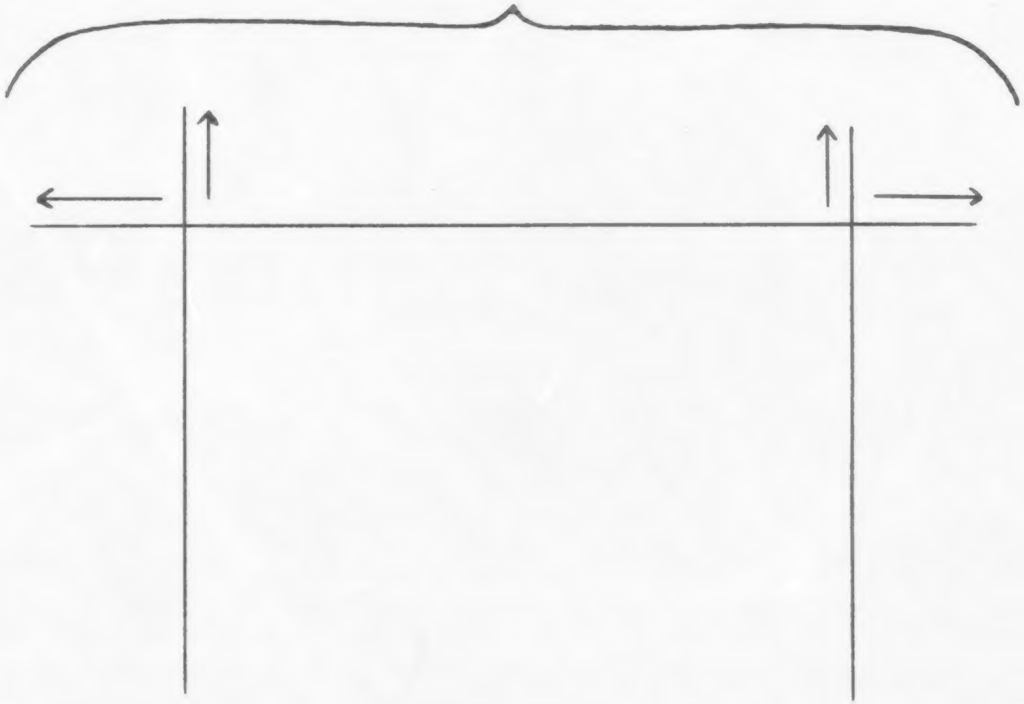
TOTAL		

SPECIAL COMMENTS AND SKETCHES:

CREDIT APPROVAL

CS - 293

CALCULATIONS AND NOTES



DRAPERY ROD: ____

DRAPERY FABRIC: (PATTERN) ____ COLOR: ____

LINING: (PATTERN) ____ COLOR: ____

FRINGE: (PATTERN) ____ COLOR: ____ STYLE ON DRAPERY: ____

SHEER: (PATTERN) ____ COLOR: ____ PLEATED ____ ROD POCKET ____

LINING: (PATTERN) ____ COLOR: ____

FRINGE: (PATTERN) ____ COLOR: ____ STYLE ON DRAPERY: ____

TOP TREATMENT: (PATTERN) ____ COLOR: ____ STYLE: ____

FRINGE: (PATTERN) ____ COLOR: ____ STYLE ON TOP TREATMENT: ____

TIEBACKS: (PATTERN) ____ COLOR: ____ STYLE: ____

FRINGE: (PATTERN) ____ COLOR: ____

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II. Instructional materials:

A. Objective sheet

B. Information sheet

C. Transparency master: TM 1--Window Rods

D. Assignment sheets

1. Assignment Sheet #1--Estimate Yardage Needed for Draperies
2. Assignment Sheet #2--Compute Yardage Needed for Draperies
3. Assignment Sheet #3--Determine Width of Spaces Between Pleats
4. Assignment Sheet #4--Chart Bedspread Measurements

E. Answers to assignment sheets

F. Job sheets

1. Job Sheet #1--Sew Drapery Lengths Together
2. Job Sheet #2--Press and Hem Sheer Draperies
3. Job Sheet #3--Hem Bottoms of Draperies, Lining, and Sides of Unlined Draperies
4. Job Sheet #4--Check Drapery Length (Size Draperies)
5. Job Sheet #5--Sew Buckram on Draperies
6. Job Sheet #6--Sew Side Hems on Lined Draperies
7. Job Sheet #7--Determine and Mark Pleat Placement
8. Job Sheet #8--Sew Pleats into Draperies
9. Job Sheet #9--Construct Round Tablecloth
10. Job Sheet #10--Make Cording
11. Job Sheet #11--Sew Cording into Pillow
12. Job Sheet #12--Measure Bed for Bedspread Construction
13. Job Sheet #13--Construct a Throw Bedspread
14. Job Sheet #14--Construct a Tailored Bedspread
15. Job Sheet #15--Construct a Coverlet and Dust Ruffle Bedspread

G. Test

H. Answers to test

III. Unit references:

A. Sawatzky, Joyce. *Housing and Home Furnishings*. Stillwater: Oklahoma State Department of Vocational and Technical Education/Curriculum and Instructional Materials Center, 1976.

B. Maddox, Marguerite, and Peake, Miriam. *The Complete Book of Curtains, Slipcovers and Upholstery*. New York: Grammercy Publishing Company, 1962.

C. Kane, Catherine. *Drapery Making I* and *Drapery Making II*. New Brunswick, New Jersey: Rutgers State University, 1975.

D. Nickel, Bertha C. *Stitch a Stylish Bedspread*. Stillwater: Oklahoma State University/County Extension, Pamphlet #T7401, n.d.

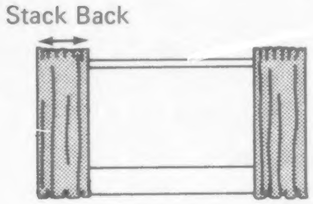
HOME PRODUCTS
UNIT IV

INFORMATION SHEET

I. Terms and definitions

A. Stack back--Amount of space occupied by drawn open draperies; usually about one-third the width of closed draperies

(NOTE: Drawn open draperies should stack back over window frame and wall to allow full view through the glass.)

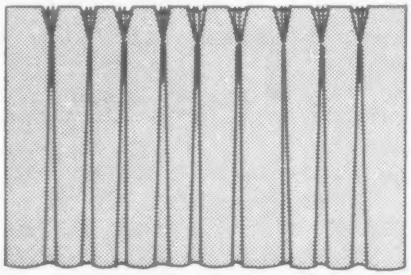


B. Buckram or crinoline--Stiff strip of fabric or interfacing about 4" wide used in pleated area of draperies

C. Fabric widths--Measurement of drapery fabric used to indicate one dimension in the amount of fabric units needed to make draperies

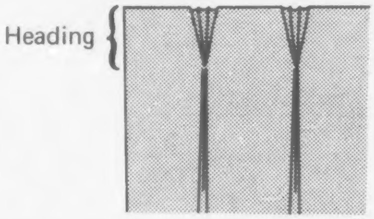
Example: 2 1/2 widths

D. Panel--One continuous drapery covering a window; may consist of several fabric widths



INFORMATION SHEET

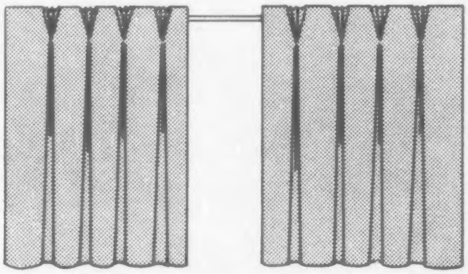
E. Heading--Top portion of the drapery that includes buckram and pleats



F. Cut length--Length of draperies before construction, including yardage for finished length, hem, and heading

G. Finished length--Desired length of draperies after construction

H. Pair--Two draperies used to cover a window



I. Half pair--One of the draperies in a pair

II. Functions of window treatment

A. Control sunlight

B. Control temperature

C. Provide privacy

D. Aid in adjusting room proportion

(NOTE: Window treatment can make small rooms appear larger and narrow rooms appear wider; it can also hide architectural problems.)

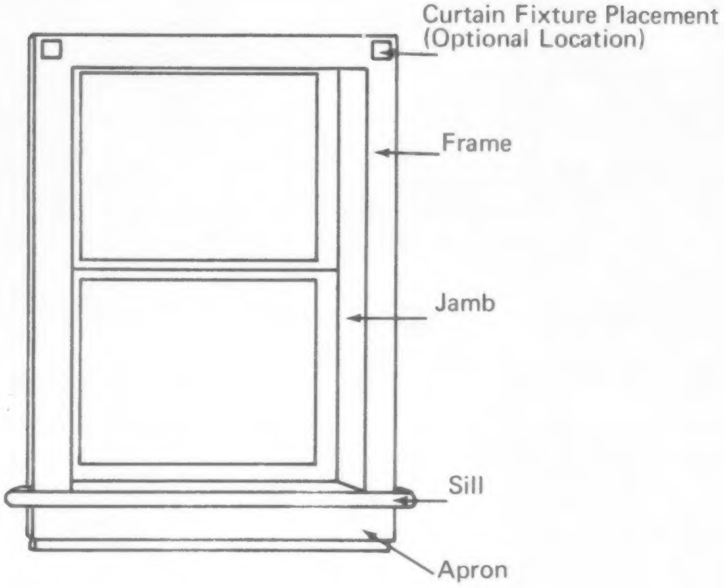
E. Add decoration

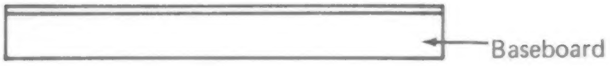
F. Enhance or control view

Examples: Looking out onto an open field, looking at your neighbor's open garage

INFORMATION SHEET

III. Parts of the window and surrounding area

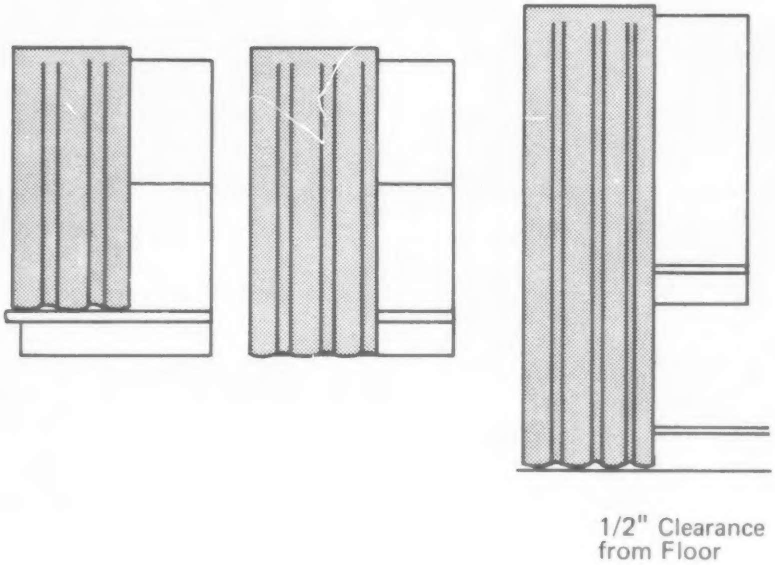

Curtain Fixture Placement
(Optional Location)
Frame
Jamb
Sill
Apron



INFORMATION SHEET

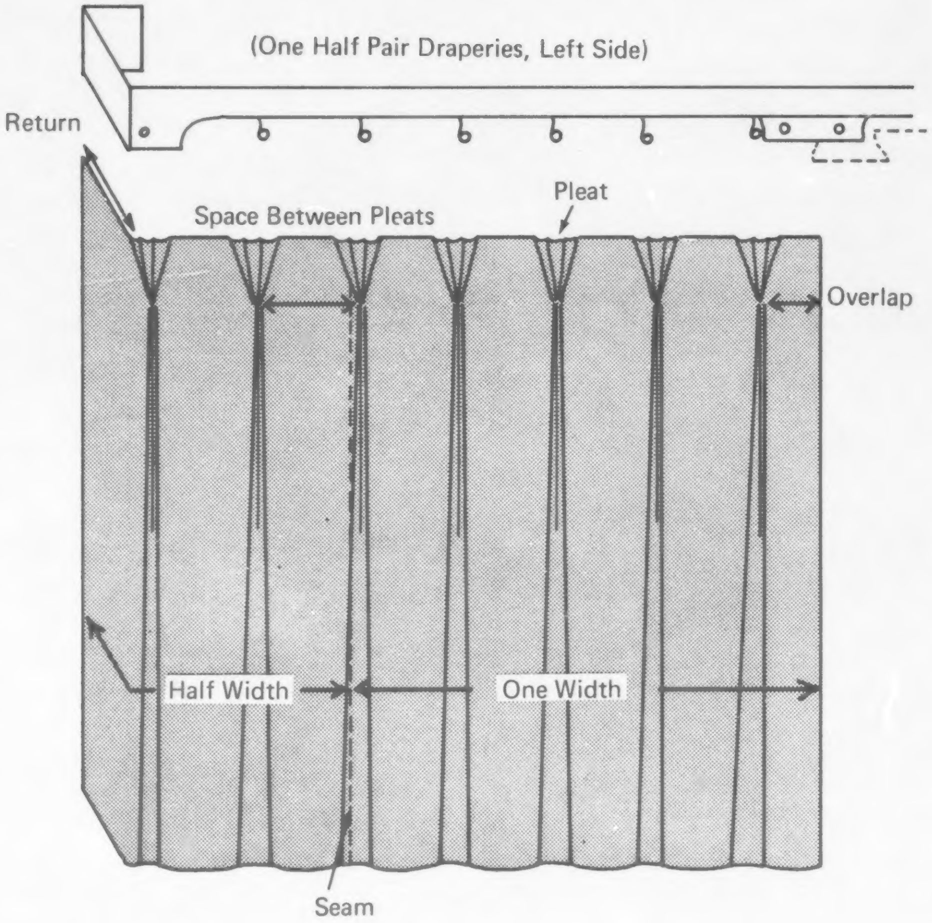
IV Basic rule for determining length of curtains and draperies--Bottom of draperies or curtains should come to the sill, to the bottom of the apron, or to the floor, not anywhere in between

(NOTE: Draperies should extend at least 4" below the glass of the window in order to prevent a shadow line.)



INFORMATION SHEET

V. Parts of a drapery


(One Half Pair Draperies, Left Side)
Return
Space Between Pleats
Pleat
Overlap
Half Width
One Width
Seam

VI. Types of window rods (Transparency 1)

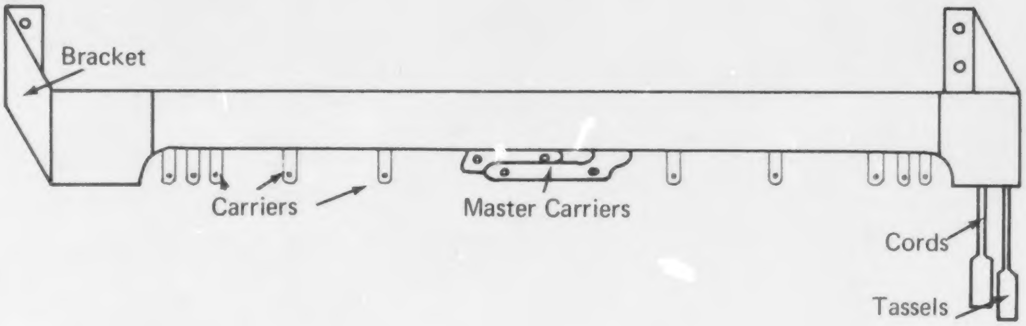
- A. Sash rod
- B. Extension rod
    - 1. Single
    - 2. Double
- C. Traverse rod
- D. Swinging rod

INFORMATION SHEET

E. Extender rod

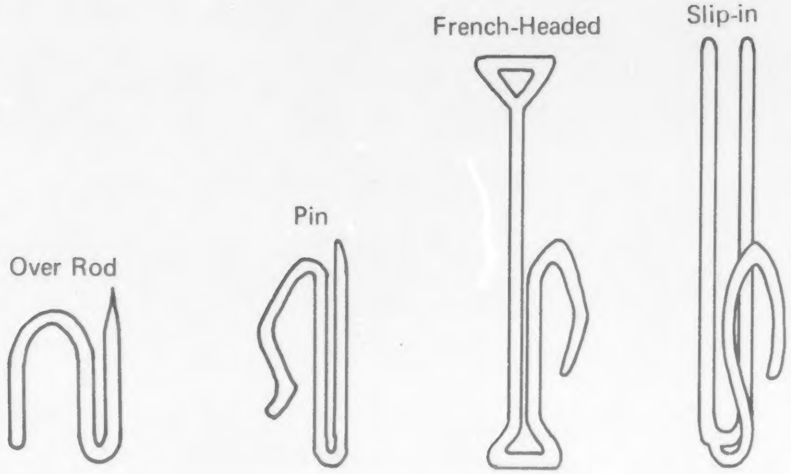
F. Decorative rod

VII. Parts of the traverse rod


Bracket
Carriers
Master Carriers
Cords
Tassels

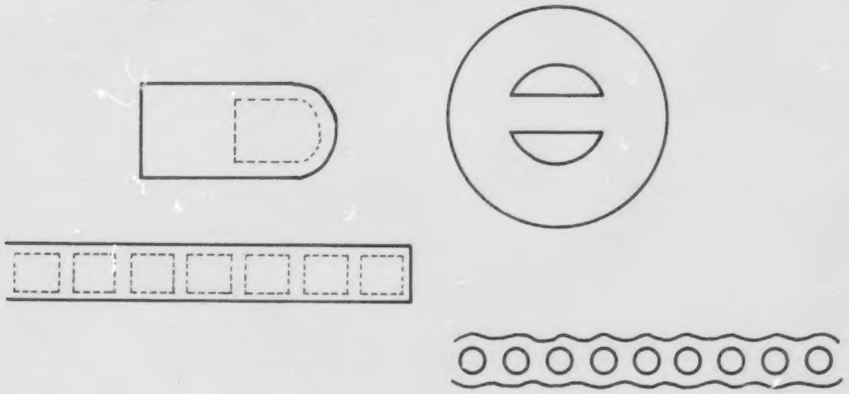
VIII. Types of window hardware

A. Hooks

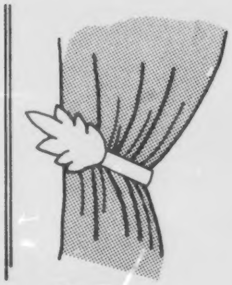

Over Rod
Pin
French-Headed
Slip-in

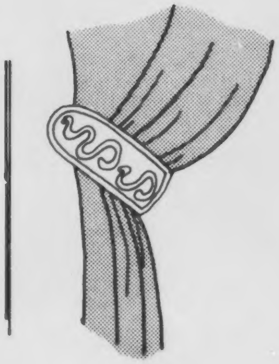
INFORMATION SHEET

B. Weights



C. Metal holdbacks





IX. Measurements needed from window and rod

A. Exact finished length desired

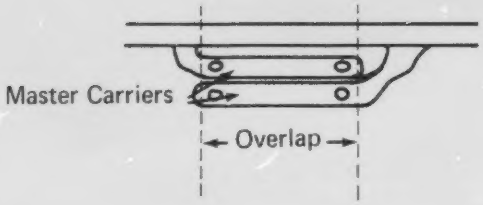
(NOTE: This is usually slightly beyond the top of the rod to assure coverage.)

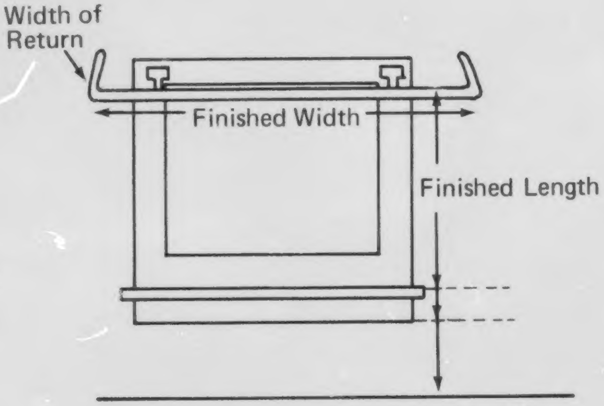
B. Exact finished width desired

C. Width of return

INFORMATION SHEET

D. Width of overlap, if applicable





X. Guidelines for measuring windows for curtains or draperies

A. Measure at several points

(NOTE: Measure both sides and at least one point in between. Trims and ceilings can be uneven.)

B. Doublecheck all measurements

(NOTE: Use steel tape or measuring stick. Cloth measuring tape may stretch. Allow for stack back.)

C. Purchase rod that is long enough

(NOTE: Allow for stack back.)

D. Mount rod high enough

(NOTE: Headings should not be visible from outside home. Conventional rods should be at least 2" above frame. Decorative rods should be at least 3 3/4" above frame. If window has no frame, place rod at least 4" above top of the glass.)

(CAUTION: Use the proper fasteners for the type of wall and drapery weight.)

E. Measure for draperies with rod in place

(NOTE: Check the depth of return, end-ring measurements, and bracket-to-bracket measurements.)

INFORMATION SHEET

F. Allow for clearances

Examples:
Decorative ring slides--4"
Traverse rod--1"
Carpet clearance
Undercurtains--1/2" shorter than overcurtains
Corner installation--Projection of rods on both walls
Wall-to-wall--Returns at both ends

XI. Common amounts of fullness allowed in draperies

A. Unlined draperies--Two to three times the finished width or rod length

(NOTE: Exact width will depend upon the weight and design of the fabric. The lighter the fabric is, the more width required.)

B. Lined draperies--Two to three times the finished width or rod length

(NOTE: Usually, less drapery fabric is needed with lined draperies than with unlined draperies. Lining adds to the effect of fullness.)

C. Sheers--At least three times the finished width or rod length

XII. Common drapery width measurements used in construction

(NOTE: Lining is cut the same width as the top fabric. All measurements below may vary depending upon individual practice or preference.)

A. Return--3 1/2"

B. Overlap--3 1/2"

C. Pleat depth--3"-8"

D. Space between pleats--3"-5"

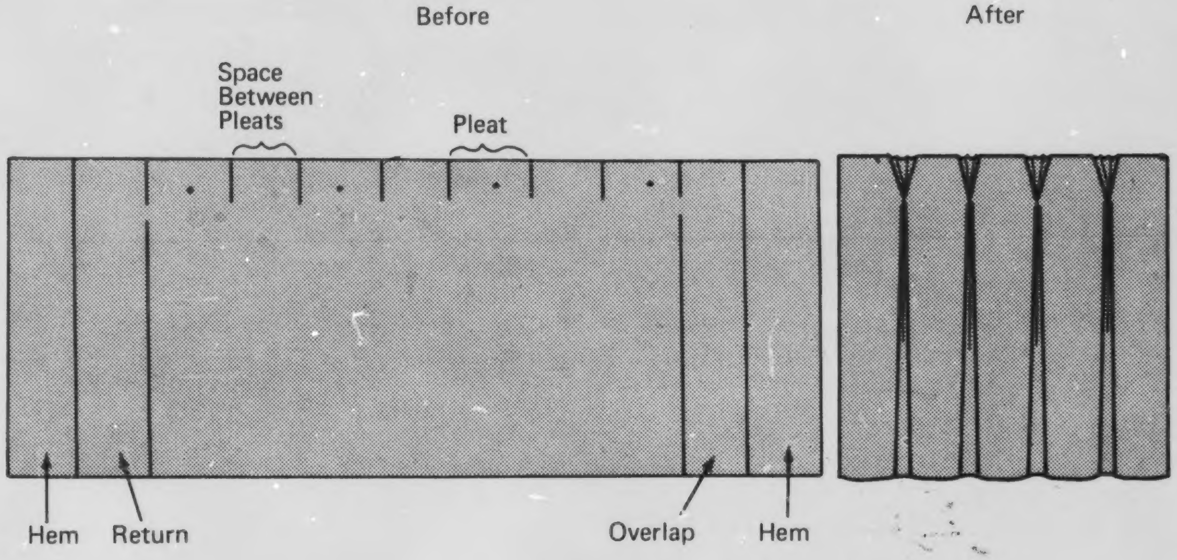
E. Side hems

1. Sheers and unlined draperies--3"

INFORMATION SHEET

2. Lined draperies--1 3/4"

   Example: One of a pair (left side)


Before
After
Space Between Pleats
Pleat
Hem
Return
Overlap
Hem

XIII. Common drapery length measurements used in construction

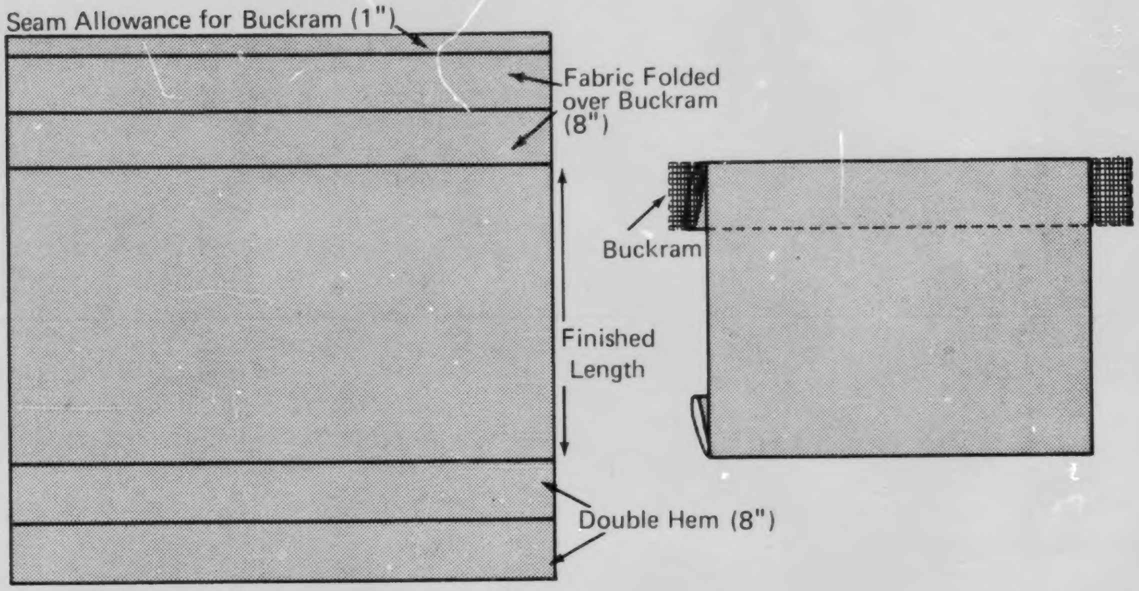
(NOTE: More fabric length is needed if there are designs to match. All well-made curtains and draperies have designs that are matched at the seams.)

A. Sheers

1. Finished length--According to customer request
2. Seam allowance to sew on buckram--1"
3. Fabric folded over buckram--8"
4. Hem--8"

INFORMATION SHEET

5. Allowance for matching repeated pattern on fabric--Allow one repeat of design for each additional length used


Seam Allowance for Buckram (1")
Fabric Folded over Buckram (8")
Buckram
Finished Length
Double Hem (8")

B. Unlined draperies

1. Finished length--According to customer request
2. Seam allowance to sew on buckram--1"
3. Fabric folded over buckram--4"
4. Hem--8"

   (NOTE: Use single folded hem if fabric is very heavy.)

5. Allowance for matching repeated pattern on fabric--Allow one repeat of design for each additional length used

C. Lined draperies

1. Finished length--According to customer request
2. Seam allowance to sew on buckram--1"
3. Hem--8"

   (NOTE: Use single folded hem if fabric is very heavy.)

4. Allowance for matching repeated pattern on fabric--Allow one repeat of design for each additional length used

INFORMATION SHEET

- D. Lining for draperies
  1. Finished length--1 1/2" shorter than draperies
  2. Hem--3"

     (NOTE: Lining before construction will average 5" shorter than drapery fabric before construction.)

XIV. Factors that affect the number of fabric widths used in a drapery

- A. Finished length and width of drapery
- B. Return width
- C. Overlap width
- D. Fullness desired

  (NOTE: Fullness will be from two to three times the finished width of the drapery.)
- E. Side hems

  (NOTE: Consider both the number and width of hems.)
- F. Seam allowance

  (NOTE: Add two seam allowances for each seam used to join fabric widths.)
- G. Selvage

  (NOTE: Allow enough fabric to trim selvage from each edge of fabric.)
- H. Repeat in fabric design

  (NOTE: Allow one additional repeat of design for each length of fabric used.)
- I. Bottom hem
- J. Fabric in buckram

XV. Factors to consider in the selection of curtains and draperies

- A. Fabric
  1. Fiber content

     (NOTE: Consider flammability.)

INFORMATION SHEET

2. Fabric construction
3. Fabric finish
4. Colorfastness

   (NOTE: Lining helps preserve color.)
5. Resistance to shrinking and stretching
6. Cost

B. Construction

1. Cost/time element
2. Sewing equipment

   Example: Blindstitch machine vs. hand needle and thread
3. Personal knowledge and experience with required techniques

C. Ease of care

1. Size
2. Style
3. Color
4. Fiber content
5. Construction method
6. Trims

   (NOTE: Sometimes drapery fabric is washable while trims are not.)

XVI. Common flaws found in drapery fabric

(NOTE: Holding fabric up to the light helps detect flaws. Industries use glass tables with lights underneath.)

(CAUTION: Be sure to check fabric carefully. Once you cut into it, it's yours.)

A. Missing threads in weave of fabric

B. Dark or discolored threads running through fabric

C. Large, unsightly knots woven into fabric

INFORMATION SHEET

XVII. Functions of lining in curtains and draperies

- A. Protects fabric from sunlight
- B. Gives richer appearance by keeping sunlight from filtering through one layer of fabric
- C. Protects fabric from soil and dust
- D. Improves appearance from outside

  (NOTE: Coordinate lining color with color of house from the outside and drapery color on the inside.)
- E. Adds insulation properties to draperies and curtains
- F. Allows for more privacy when loosely woven fabrics are used
- G. Adds weight to drapery, causing it to fall more softly and gracefully

XVIII. Fabrics frequently used for lining [illegible] their characteristics

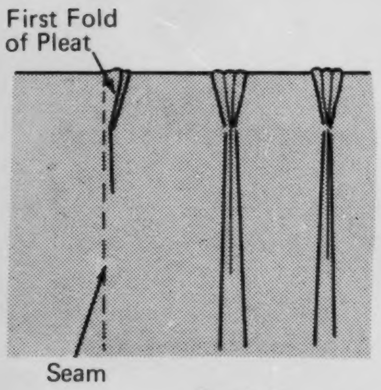
- A. Cotton
  1. Wears well
  2. Has high cost in relation to other fabrics
- B. Rayon
  1. Does not wear as well as cotton
  2. Costs less than cotton
  3. Valued because of its attractive sheen
- C. Fiberglass
  1. Inexpensive
  2. Attractive sheen
  3. Excellent wearability but does tend to break if creased excessively
- D. Milliam coating
  1. Adds to insulation and privacy
  2. Available in translucent or opaque weights
  3. Takes the place of lining and costs less

INFORMATION SHEET

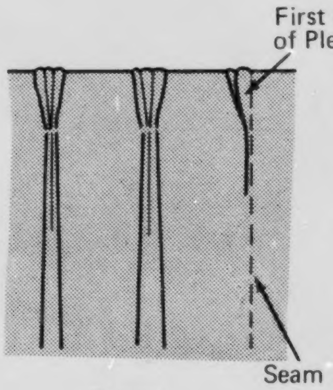
XIX. Rules for pleat placement on draperies (Assignment Sheet #3)

A. Space between each pleat should be exactly the same

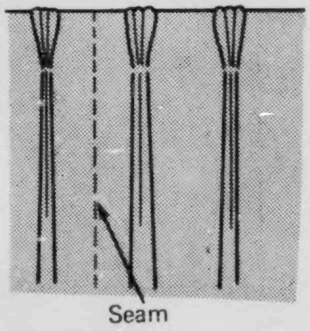
B. Seams used to join fabric lengths should be hidden in the first fold of a pleat



Correct



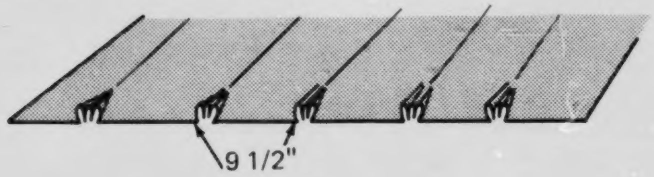
Correct



Incorrect

C. Space used to make pleats may be varied to adjust seam placement

(NOTE: It is estimated that each pleat will take up about 9 1/2" of fabric.)

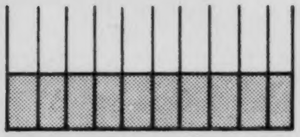


XX. Generally accepted rules concerning drapery construction

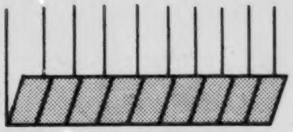
A. All selvages are cut off to prevent possible puckering

B. Stripes are matched as drapery is sewn

Example: Hems

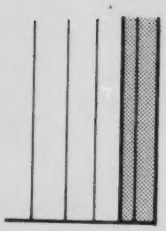


Bottom Hem Matched

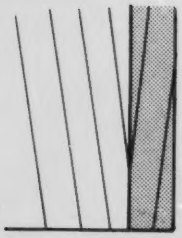


Bottom Hem not Matched

INFORMATION SHEET

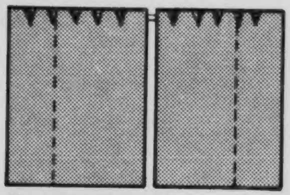


Side hem stripes straight, matched

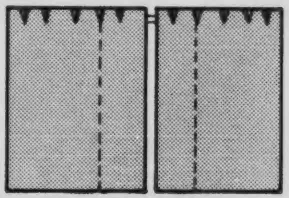


Side hem sides crooked, not matched

C. All fractions of fabric widths in draperies and curtains go to the right and left of the center and not in the center of a pair



Correct Seam Placement



Incorrect Seam Placement

D. Five pleats are averaged in 45" width material

E. Two pleats are averaged in 20" (half width) material

F. To avoid wasting fabric try to work with whole widths and half widths

(NOTE: Portions of widths that are quite small may cause problems with pleat placements.)

G. Crooked sewing causes draperies to hang unevenly

XXI. Reasons draperies may hang unevenly

A. Draperies are not cut on grain

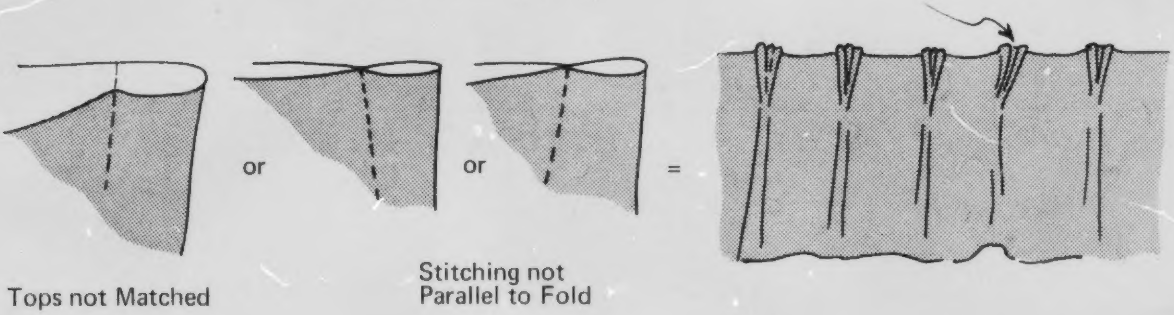
(NOTE: Draperies should be cut by following a pulled thread or an obvious yarn across the width.)

B. Draperies are not sewn on grain

C. Selvages are not cut off which causes seams to pucker

INFORMATION SHEET

D. Pleats are not sewn straight


or
or
=
Tops not Matched
Stitching not Parallel to Fold

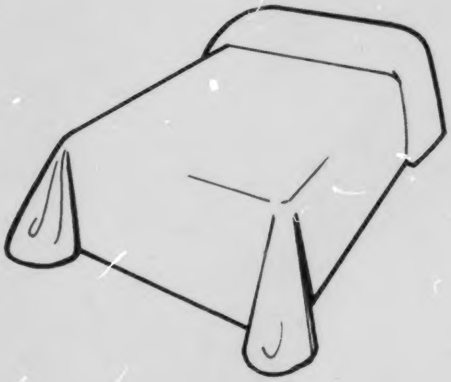
E. Rods or floors are crooked

F. Sewing was crooked

G. Stitching tension was too tight

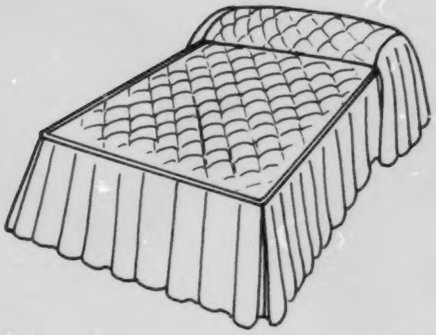
XXII. Basic types of bedspreads

A. Throw

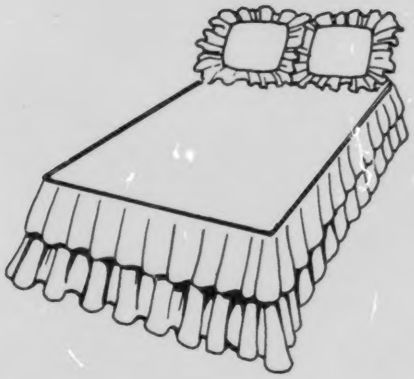


INFORMATION SHEET

B. Tailored



C. Coverlet and dust ruffle



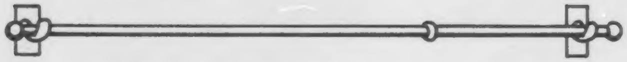
XXIII. Conditions necessary to achieve accurate measurement of a bed (Assignment Sheet #4)

A. Bed must be made with sheets, pillows, and blankets that are most commonly used on it

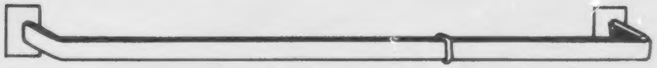
B. Bed must be at desired height before measuring

(NOTE: Some beds have casters or other things that can affect height.)

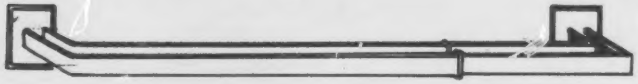
Window Rods



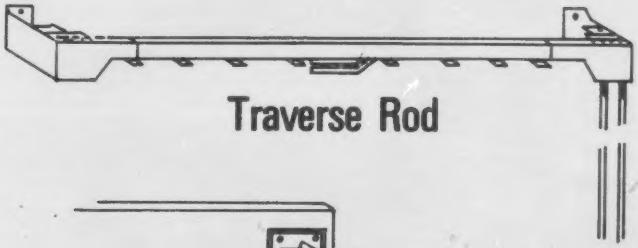
Sash Rod



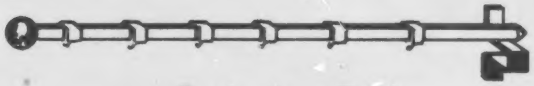
Single Extension Rod



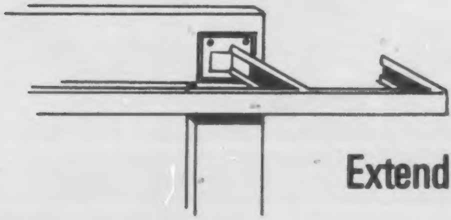
Double Extension Rod



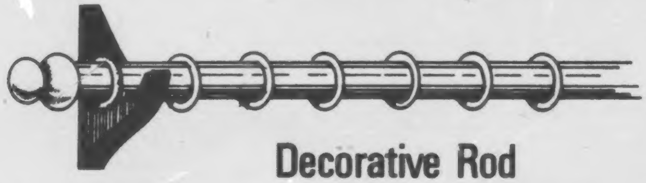
Traverse Rod



Swinging Rod



Extender Rod



Decorative Rod

HOME PRODUCTS
UNIT IV

ASSIGNMENT SHEET #1--ESTIMATE YARDAGE NEEDED FOR DRAPERIES

When customers begin shopping for drapery fabric they usually want to know the number of yards needed to make the draperies. This information is a necessary component for computing estimated cost per yard of fabric and estimated cost of the final product. Because final cost estimate is often a deciding factor in drapery fabric selection it is important for you to be able to give your customer an estimate of yardage needed.

Using the information and steps provided, estimate the yardage needed for the following draperies. Show your work.

(NOTE: It is usually better to slightly over-estimate than under-estimate yardage needed so the customer will not be "surprised" by an alteration of the initial cost estimate.)

DRAPERIES

Rod width. . . . . .48 inches

Finished length . . . . .72 inches

Fabric . . . . .45 inches wide

Fullness. .2 1/2 times

1. Divide inches of rod width by 15

   (NOTE: Rod width indicates finished width of drapery. If necessary, round to nearest whole number.)

   15 ⟌__________ = ______________

2. Add finished drapery length plus 18 inches

   (NOTE: This measurement is referred to as the *cut length.*)

   Finished drapery length. . . . . .

   18". . . . .+__________

   = Cut Length

ASSIGNMENT SHEET #1

3. Multiply the total from Step 1 by the total from Step 2

Total from Step 1 . . . . . .

Total from Step 2 . . . . . . x ______________

4. Divide the total from Step 3 by 36

(NOTE: This determines the number of yards.)

36/‾‾‾‾‾‾ = ________________ yards

5. Add the total from Step 4 plus 1/2 - 1 yard to allow room for error

(NOTE: This estimate will usually be high, but it is only a rough estimate which will be corrected later in actual computing.)

Total from Step 4. . . .

1/2 yard. . . . .+ ______________

Total from Step 4. . . .

1 yard. . . . .+ ______________

HOME PRODUCTS
UNIT IV

ASSIGNMENT SHEET #2--COMPUTE YARDAGE NEEDED FOR DRAPERIES

Becky Orr needs a new pair of draperies to replace the ones in the window of her office. The new drapery fabric selected is a cotton chintz print. After making a visit to the office you get the following information.

Drapery Size (Lined)	Fabric
48" across rod	45" wide
72" finished length	12" repeat
3 1/2" overlaps	
3 1/2" returns	
2 1/2 times fullness allowed	

Use the standard drapery allowances and the worksheets on the following pages to determine how many yards of drapery fabric will be needed to make the lined drapery. Show your work.

(NOTE: The first few times you compute yardage for draperies it will be frustrating and difficult. You'll find it easier with some practice.)

Figure all computations using inches instead of feet or yards. Round off any fraction to the nearest whole number.)

1. Determine drapery panel width

   a. Fabric width = ____________________

   b. Number of widths needed = ____________________

   (NOTE: Work with only one panel of a drapery. At the end of your figuring you will multiply your total by the number of panels you have, which will be two.)

   1) Multiply panel width by amount of fullness needed

      (NOTE: Since these are typical draperies there are two panels. The width of one panel is half the distance across the rod. Overlaps and returns will be considered later. In this case, then, the panel width is half of 48.)

Panel width. . . . .
Amount of fullness needed. . . . . . x 2.5

ASSIGNMENT SHEET #2

2) Add

Answer from Step 1) . .
Width of 2 side hems .
Width of return . . . . . .
Width of overlap . . . . . + ______________

3) Divide the total from Step 2) above by the fabric width to determine number of widths needed

$\overline{)\quad\quad\quad}$ = ____________________ number of widths needed

4) Round answer from Step 3) above to nearest half of whole number

(NOTE: The weight of the fabric helps you decide whether to add or subtract. Also, if you ever work with draperies that have an odd number of panels, you must go to the next whole number.)

________________ = Answer from Step 3) rounded to nearest half or whole number

2. Determine length of width by adding

Length of repeat in fabric design . . . .
Finished length of drapery. . . . .
Bottom hem . . . .
Rolled in buckram. . . . .+ ____________
= Length of width

3. Determine yardage needed

a. Multiply length of one width by number of lengths needed

Length of one width . . . .
Number of lengths needed . . . x ____________

b. Divide answer from Step a by 36 to get yardage

$\overline{)\quad\quad\quad}$ = ______________ yards

ASSIGNMENT SHEET #2

c. Round off to largest quarter of a yard

Example: 2 16/36 rounds off to 2 1/2
3 2/36 rounds off to 3 1/4

_______ yards (rounded to largest quarter of a yard)

d. Take answer from Step c and multiply it by the number of panels

Answer from Step c . . . .
Number of panels . . . . . . x 2
= Actual yardage needed for draperies

(NOTE: This is the amount of yardage you will need for these specific draperies. You may want to get some extra fabric to allow for error or for working around possible flaws.)

HOME PRODUCTS
UNIT IV

ASSIGNMENT SHEET #3--DETERMINE WIDTH OF SPACES BETWEEN PLEATS

(NOTE: You may want to work with Job Sheet #7 when filling out this assignment sheet.)

You have your draperies hemmed with the buckram sewn in and you are ready to mark them for pleat placement. Use the following information and the steps provided to determine the width of the spaces between pleats. Show your work.

DRAPERIES

Finished width = 46 inches
Half pair width = 23 inches
Estimated width of each space = 4 inches

1. Determine finished width of drapery, excluding widths of overlap and return

   (NOTE: If drapery is a panel, indicate its width. If drapery is a pair, indicate only half of pair width. This answer will tell you how much you have to work with in determining the space between the pleats.)

   ______________ = Finished width of drapery

2. Estimate how large you want the space between the pleats

   ______________ = Estimated width of each space between pleats

3. Divide width of half pair by estimated width of each space

   (NOTE: This will determine the number of spaces between pleats.)

   ⟌__________ = ________________ spaces between pleats

4. Divide the number of inches left over (if any) by the number of spaces

   (NOTE: This will equally distribute the leftover inches among the spaces.)

   ⟌__________ = ________________ inch distributed among spaces

ASSIGNMENT SHEET #3

5. Add answer from Step 4 (distribution per space) to answer from Step 2 (estimated width of each space)

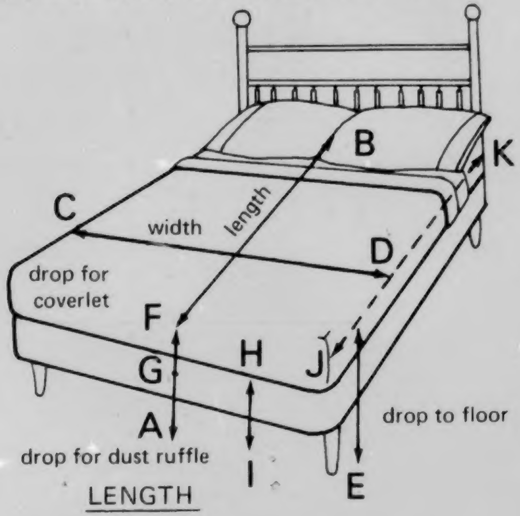
Distribution per space . . . .
Estimated width of each space. . . . . + ________
= Width of spaces between pleats

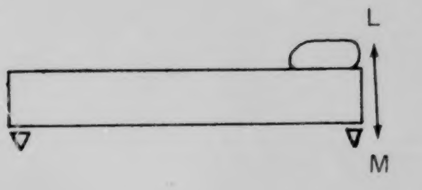
(NOTE: Check your answer by multiplying the width of each space by the number of spaces. Your answer must be the width of the half pair to be correct.)

HOME PRODUCTS
UNIT IV

ASSIGNMENT SHEET #4--CHART BEDSPREAD MEASUREMENTS

Fill out the chart below as you work on Job Sheet #12. Then, use this assignment sheet to help you complete Job Sheets #13-#15.


B
K
C
width
length
D
drop for coverlet
F
G
H
J
A
drop for dust ruffle
I
drop to floor
E



LENGTH — INCHES

1. From floor to pillow (A to B) ______________
2. Behind pillow (L to M) ______________
3. Pillow tuck and hems ______________
4. Length of mattress (K to J) ______________

WIDTH

5. Across top of bed (C to D) ______________
6. Seam allowances for top of bed ______________
7. Mattress edge to floor (D to E) ______________
8. Seam allowances for mattress edge to floor ______________
9. Mattress edge to 23" below (F to G) ______________
10. Seam allowance and hem for mattress ______________
11. Boxspring to floor (H to I) ______________
12. Hem and seam allowance for boxspring to floor ______________

HOME PRODUCTS
UNIT IV

ANSWERS TO ASSIGNMENT SHEETS

Assignment Sheet #1

1. 3.2 rounded off to 3
2. 90
3. 270
4. 7.5
5. 8.0 or 8.5 yards

Assignment Sheet #2

1. a. 45"
   b. 1 1/2
      1) 60
      2) 70.5 rounded to 71
      3) 1 26/45
      4) 1 1/2
2. 93
3. a. 139.5 rounded to 140
   b. 3 32/36
   c. 4
   d. 8

Assignment Sheet #3

1. 46"
2. 4"
3. 5 spaces with 3" left over
4. 0.4" distributed among spaces
5. 4.6" between each pleat

HOME PRODUCTS
UNIT IV

JOB SHEET #1--SEW DRAPERY LENGTHS TOGETHER

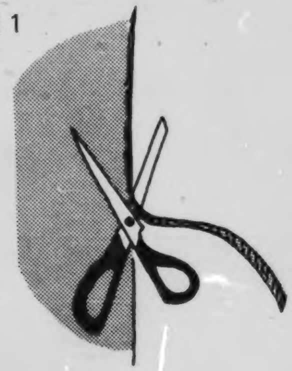
I. Materials and equipment

- A. Cut lengths of fabric
- B. Regular stitch sewing machine
- C. Overcast stitch sewing machine
- D. Matching thread
- E. Curtain weights

II. Procedure

A. Trim selvage from all edges of fabric (Figure 1)

FIGURE 1



(NOTE: Some people clip selvages instead of trimming them. However, trimming selvages ensures no problems.)

B. Sew lengths together using a 1/4" seam allowance, matching fabric design if necessary

(NOTE: Be sure to sew as straight as possible to ensure perfectly hanging draperies.)

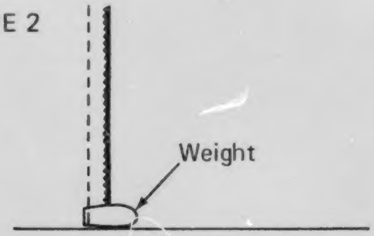
C. Overcast seams together to prevent raveling

JOB SHEET #1

D. Sew or staple curtain weights to the base of each seam (Figure 2)

(NOTE: This step is delayed when constructing sheers.)

FIGURE 2



HOME PRODUCTS
UNIT IV

JOB SHEET #2--PRESS AND HEM SHEER DRAPERIES

(NOTE: Hems are pressed into sheers before they are sewn to make them easier to handle.)

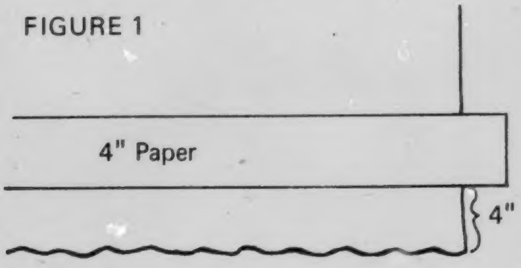
I. Materials and equipment

- A. Long, padded table
- B. Iron
- C. Strips of heavy paper
    - 1. One 4" wide, about 5' long
    - 2. One 1 1/2" wide, about 5' long
- D. Pins
- E. Measuring gauge
- F. Blind stitch hemming machine
- G. Sheers with desired amount of widths sewn together
- H. Curtain weights

II. Procedure for pressing bottom hems

- A. Lay panel flat on table, wrong side up, with drapery bottom closest to you
- B. Place 4" strip of paper about 4" from drapery bottom (Figure 1)

FIGURE 1

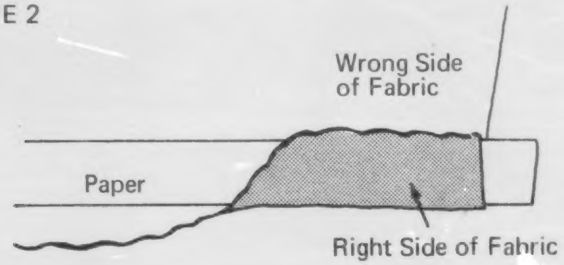


JOB SHEET #2

C. Fold bottom edge of sheer up to meet edge of paper (Figure 2)

(NOTE: Shift paper or fabric, if necessary, to have it measure 4" and lay smoothly.)

FIGURE 2

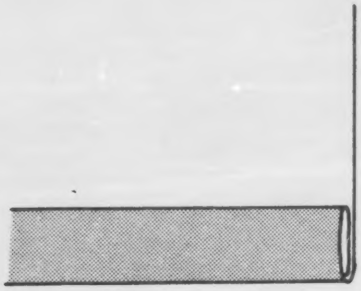

Wrong Side of Fabric
Paper
Right Side of Fabric

D. Press along edge of fold

E. Remove paper

F. Fold hem up once again, having raw edge along bottom of drapery inside the hem (Figure 3)

FIGURE 3



G. Press folds

III. Procedure for pressing side hems

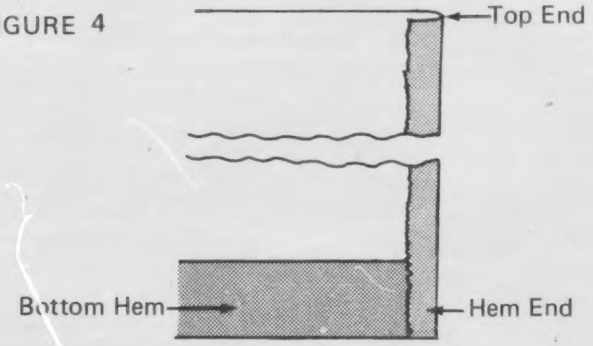
A. Lay panel flat on table, wrong side up, with one drapery side closest to you

JOB SHEET #2

B. Fold hem and top ends of drapery side in 1 1/2" and with wrong sides together (Figure 4)

(NOTE: Leave bottom hem folded up as you work with side hems.)

FIGURE 4

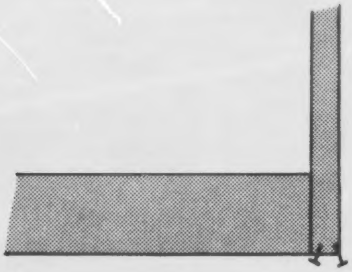

Top End
Bottom Hem
Hem End

C. Fold ends in again to make a double hem

D. Pin ends into place on padded table (Figure 5)

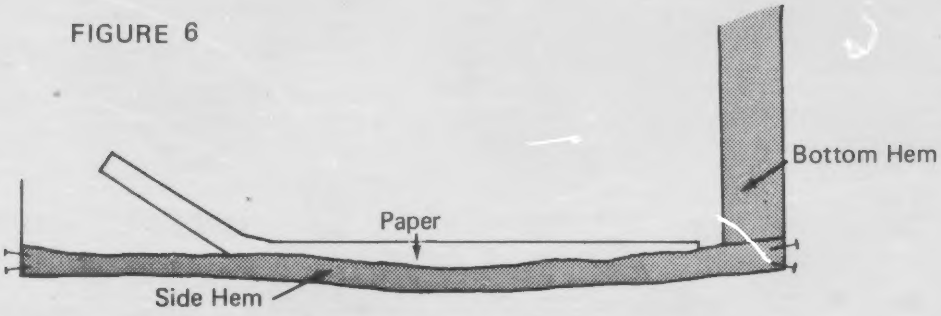
(NOTE: The pinned ends of the hem will be the only portions lying flat.)

FIGURE 5



E. Slip the 1 1/2" wide paper into side hem area (Figure 6)

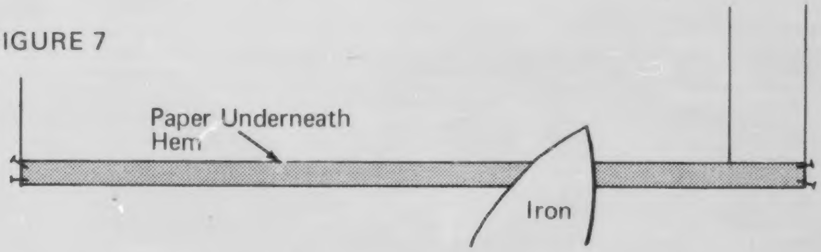
FIGURE 6


Bottom Hem
Paper
Side Hem

JOB SHEET #2

F. Press side hems, pulling fabric to meet the measurement of the paper (Figure 7)

FIGURE 7



G. Remove pins and paper

H. Prepare other side of drapery in same manner

I. Fold or drape panel neatly until it is ready to be hemmed

IV. Procedure for hemming sides and bottom

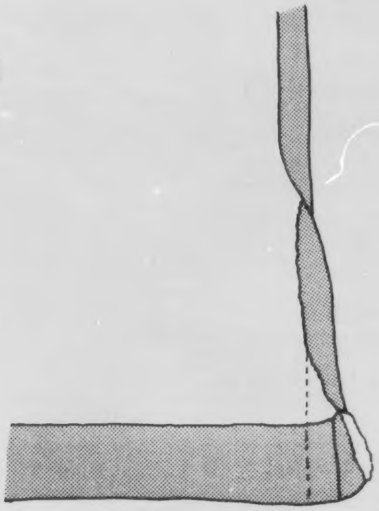
A. Unroll bottom hem at seams

B. Staple or sew curtain weights to base of each seam

C. Roll bottom hem back up to its pressed position

D. Unroll side hem to expose total length of bottom hem (Figure 8)

FIGURE 8



JOB SHEET #2

E. Blind stitch complete length of bottom hem while holding hem firmly in place

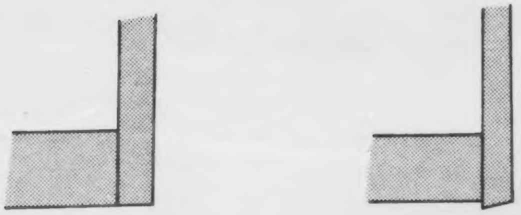
(NOTE: Check hem to be sure tension is correct. Often the machine is set to skip every other stitch to allow for a more transparent hem.)

F. Place side hems back into pressed position

G. Hem side, being sure that hem is even with bottom (Figure 9)

(NOTE: Hold fabric taut so that hem and drapery feed evenly to avoid a twisted hem.)

FIGURE 9



Correct

Incorrect

HOME PRODUCTS
UNIT IV

JOB SHEET #3--HEM BOTTOMS OF DRAPERIES, LINING, AND SIDES OF UNLINED DRAPERIES

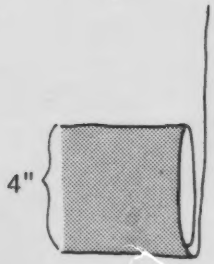
I. Materials and equipment

- A. Drapery fabric with lengths sewn together
- B. Lining fabric with lengths sewn together
- C. Measuring gauge
- D. Blind stitch machine

II. Procedure for hemming bottoms of draperies (lined and unlined)

- A. Fold drapery hem up 4"
- B. Fold hem up again 4" (Figure 1)

FIGURE 1

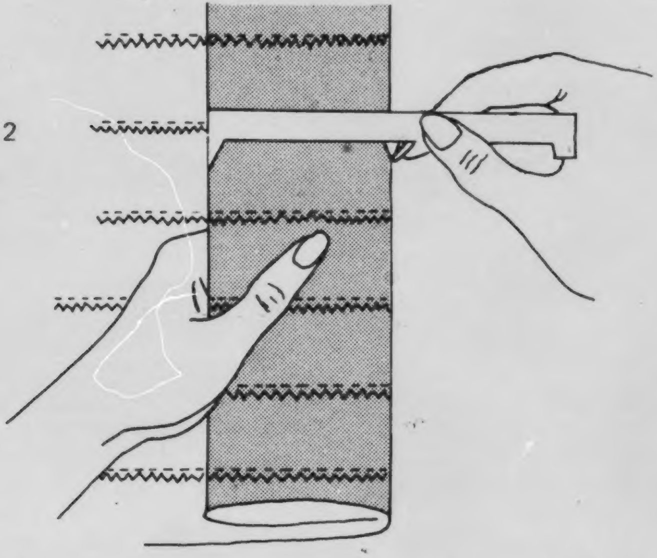


JOB SHEET #3

C. Blind stitch bottom hem of draperies as you fold fabric, measuring as you sew and matching stripes if necessary (Figure 2)

(NOTE: Matching stripes ensures straight grain sewing. Some drapery makers use a folder for this hemming operation.)

FIGURE 2



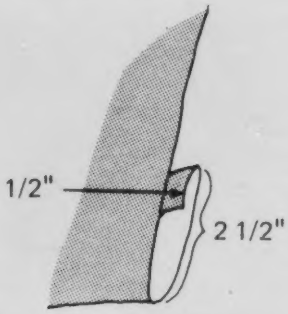
III. Procedure for hemming lining

(NOTE: Leave sides unhemmed.)

A. Turn hem up 3"

B. Fold raw edge in 1/2" (Figure 3)

FIGURE 3



C. Sew along folded edge using a regular stitch

JOB SHEET #3

IV. Procedure for hemming sides of unlined draperies

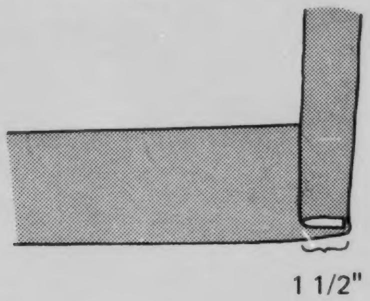
A. Hem bottoms of draperies

(NOTE: Refer to procedure for hemming bottoms of draperies.)

B. Fold drapery side in 1 1/2"

C. Fold drapery side in 1 1/2" once again (Figure 4)

FIGURE 4

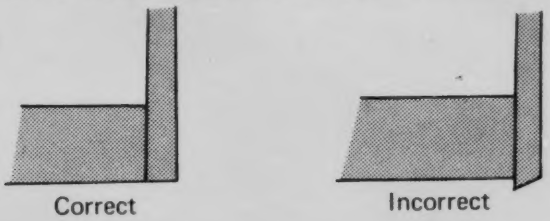


D. Blind stitch side hem as you fold fabric, measuring as you sew and following stripes if necessary

(NOTE: See Figure 2. Following stripes ensures straight grain sewing. Some drapery makers use a folder for this hemming operation.)

E. Check side hem to make sure it is flush with bottom hem (Figure 5)

FIGURE 5



F. Hem other side of drapery

G. Hand or blind stitch side hem shut at bottom hem

HOME PRODUCTS
UNIT IV

JOB SHEET #4--CHECK DRAPERY LENGTH (SIZE DRAPERIES)

I. Materials and equipment

- A. Large table
- B. Pins or staples
- C. Scissors
- D. Masking tape
- E. Long measuring devices (measuring stick, tape measure)

II. Procedure for preparing table to check drapery length

- A. Measure 5" up from edge of table (Figure 1)

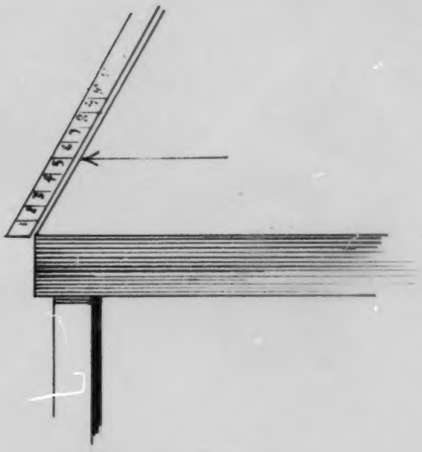
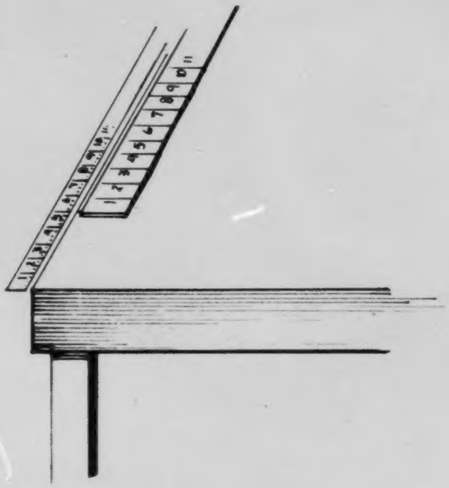


FIGURE 1

JOB SHEET #4

B. Place beginning of measuring device at this point, following edge of table (Figure 2)

FIGURE 2



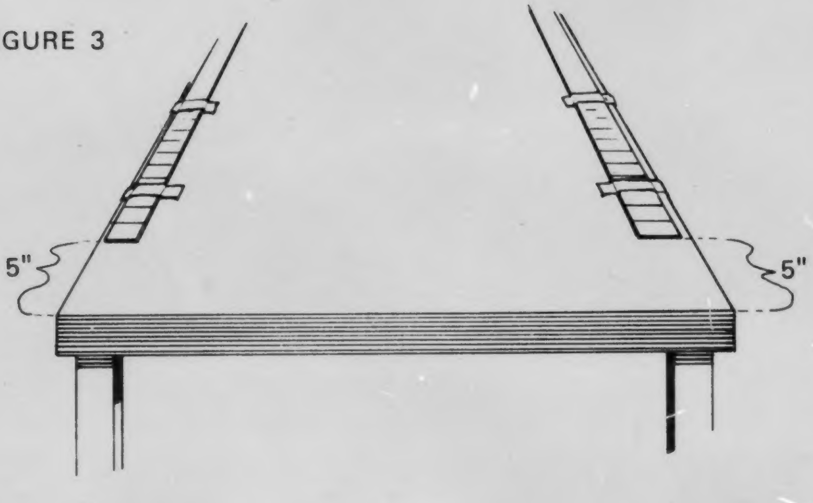
C. Tape device in place

(NOTE: It is very important that you use utmost accuracy in preparing the table. Faulty draperies could result from inaccurate measurements.)

D. Place other measuring device along opposite side of table using same procedure as placing the first one (Figure 3)

(CAUTION: BE ACCURATE!)

FIGURE 3



JOB SHEET #4

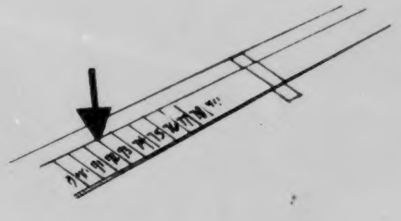
III. Procedure for sizing sheers and unlined draperies

A. Determine length needed for drapery, considering finished length and fabric folded into buckram

(NOTE: Refer to information sheet if necessary.)

B. Find measurement of desired length along measuring device taped to table (Figure 4)

FIGURE 4

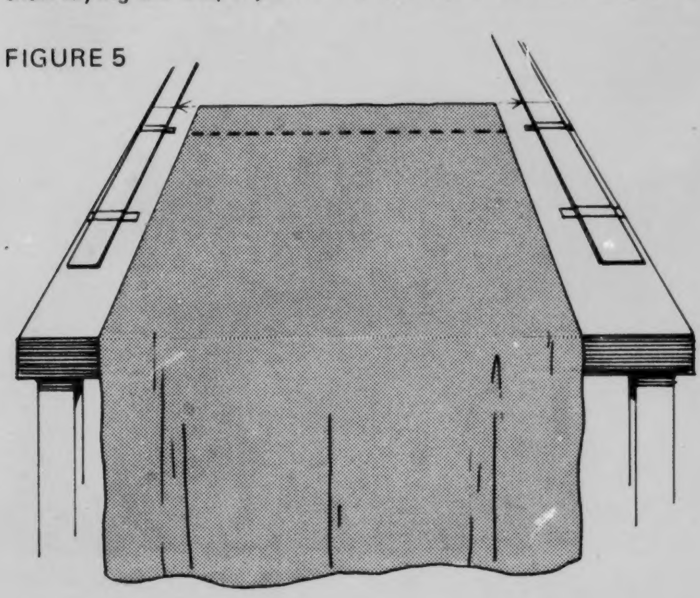


C. Hold curtain by hem

D. Pull drapery onto table from table edge, laying hem edge on number on measuring device that indicates length (Figure 5)

(NOTE: Pulling drapery over the edge onto the table is more accurate than laying the drapery on the table and then smoothing it out.)

FIGURE 5



JOB SHEET #4

E. Smooth out any folds in the drapery

(CAUTION: Be careful not to pull or stretch drapery; this would prevent it from hanging evenly.)

F. Fold over sides if they extend over the width of the table (Figures 6 and 7)

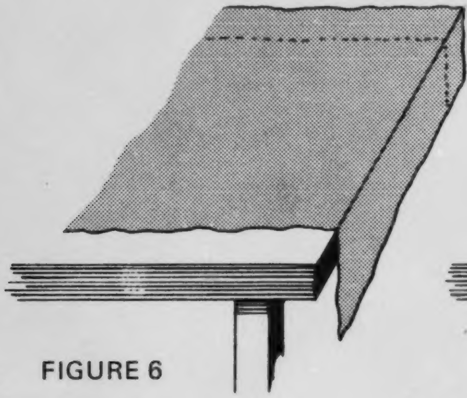

Extending Over
the Width of
the Table

FIGURE 6

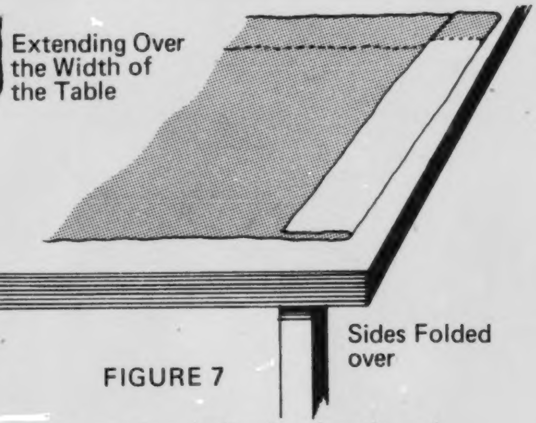
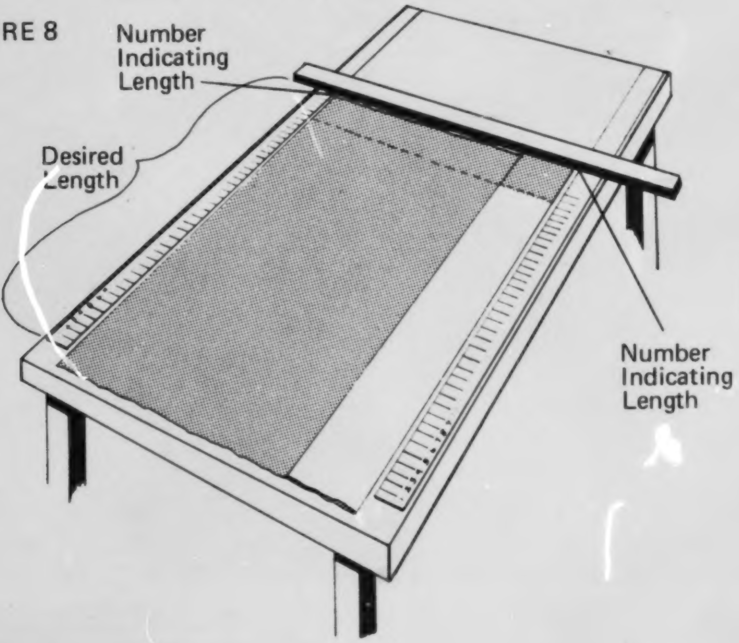

Sides Folded
over

FIGURE 7

G. Check to be sure that hem edge is along number indicating length and that it is straight across from that number to the same number on the other side of the table

(NOTE: Use straightedge across table if necessary. See Figure 8.)

FIGURE 8


Number
Indicating
Length
Desired
Length
Number
Indicating
Length

JOB SHEET #4

H. Place straightedge across top of drapery and draw a line with a pencil (Figure 9)

(NOTE: This is usually across the ends of the rulers taped to the table.)

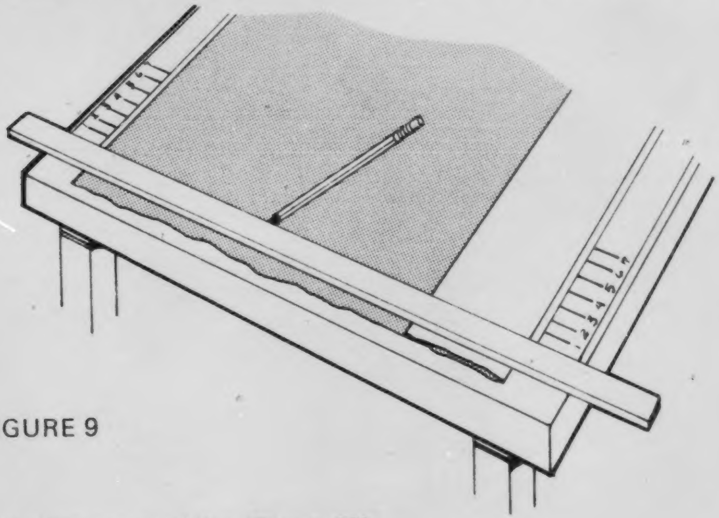


FIGURE 9

I. Cut along penciled line (Figure 10)

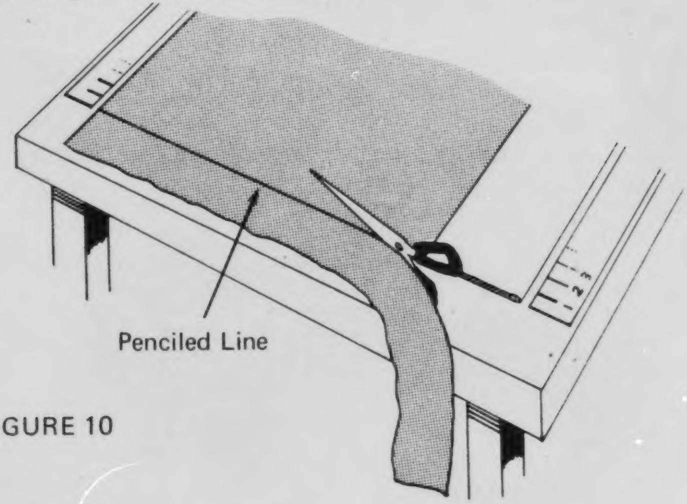


FIGURE 10

IV. Procedure for sizing lined draperies

A. Place drapery right side up on table

(NOTE: Refer to procedure for sizing sheers and unlined draperies, steps A through E.)

B. Pull lining onto table wrong side up, placing it over the drapery

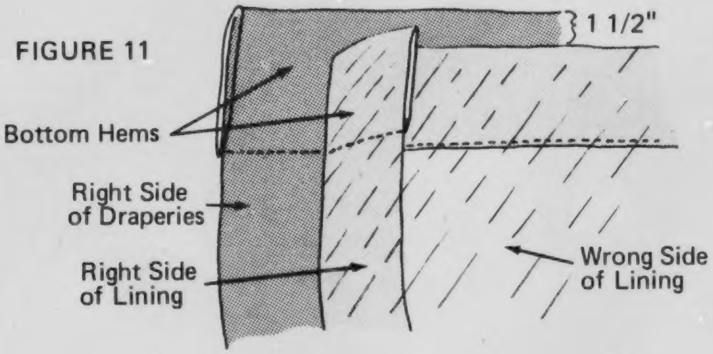
JOB SHEET #4

C. Smooth out lining

D. Match seams of hems (Figure 11)

(NOTE: This will leave 1 1/2" from lining hem edge to drapery hem edge.)

FIGURE 11


1 1/2"
Bottom Hems
Right Side of Draperies
Right Side of Lining
Wrong Side of Lining

E. Fold over ends if they extend over the width of the table

(NOTE: Refer to Figures 6 and 7.)

F. Place straightedge across top of drapery and draw a line with a pencil

(NOTE: This is usually across the ends of the measuring devices taped to the table. Refer to Figure 9.)

G. Pin or staple lining and drapery together about 2" into the drapery from the penciled line (Figure 12)

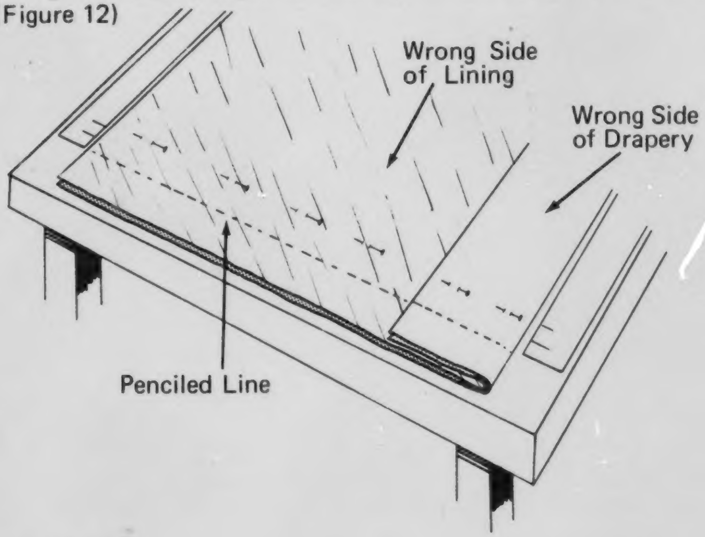

Wrong Side of Lining
Wrong Side of Drapery
Penciled Line

FIGURE 12

H. Cut along penciled line

HOME PRODUCTS
UNIT IV

JOB SHEET #5--SEW BUCKRAM ON DRAPERIES

(NOTE: Sewing buckram onto fabric can be very difficult because all fabrics feed through the machine differently. Too much buckram will cause the fabric to look pulled across the top, while not enough buckram will cause the fabric to bubble.)

I. Materials and equipment

  A. Buckram, 4" wide

  B. Sewing machine

  C. Matching colored thread

  D. Draperies prepared for top treatment

    1. Lined (bottom hemmed but not the sides)

    2. Unlined (sides and bottom hemmed)

    (NOTE: Side hems will not be shown in illustrations.)

    3. Sheers (sides and bottom hemmed)

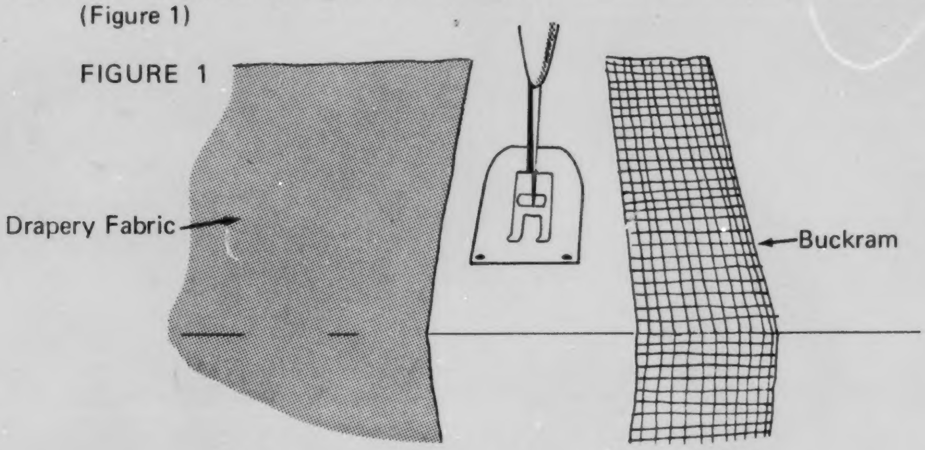
    (NOTE: Side hems will not be shown in illustrations.)

II. Procedure for sheer draperies

  A. Place drapery right side up

  B. Place buckram on right side of machine needle and drapery on left side (Figure 1)

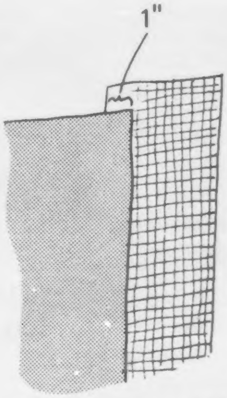
FIGURE 1



JOB SHEET #5

C. Place drapery fabric 1" over buckram with end of buckram extending slightly (Figure 2)

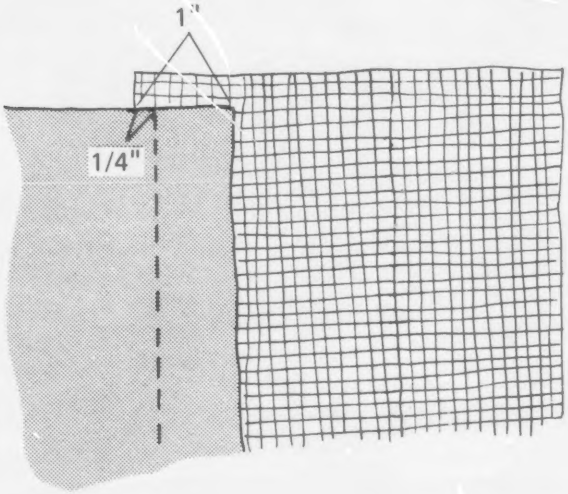
FIGURE 2



D. Sew drapery to buckram using about a 1/4" seam allowance and large stitches (Figure 3)

(NOTE: Depending upon the structure of the buckram, small stitches may weaken it.)

FIGURE 3



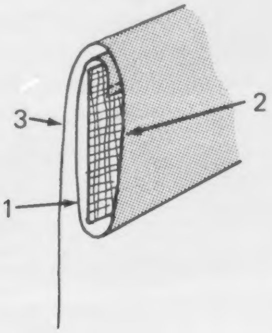
E. Trim ends of buckram flush to edge of drapery

JOB SHEET #5

F. Turn buckram three times to form heading for pleats (Figure 4)

(NOTE: There will be two layers of sheer in the front. The seam will be on the top back.)

FIGURE 4



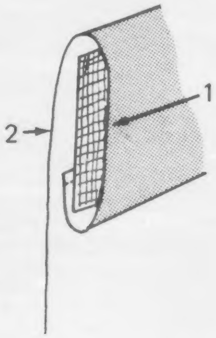
III. Procedure for unlined draperies

A. Follow procedure for sheer draperies, steps A through E

B. Turn buckram two times (Figure 5)

(NOTE: There will be only one layer of fabric on the front and back of the buckram. The seam will be on the bottom front.)

FIGURE 5



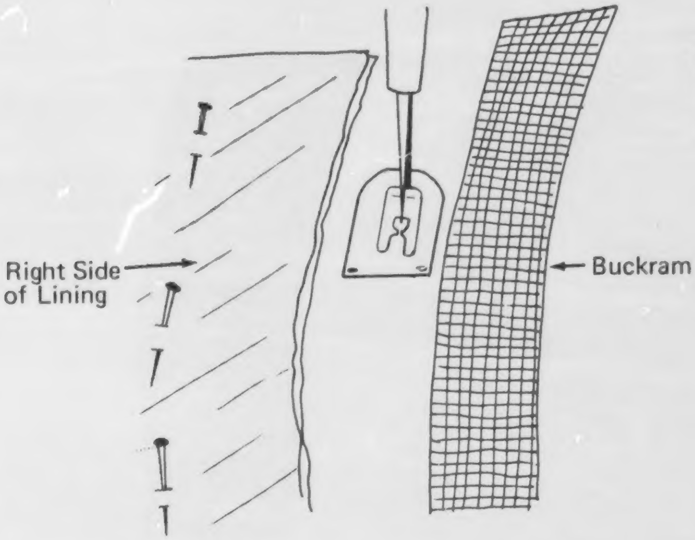
JOB SHEET #5

IV. Procedure for lined draperies

A. Place drapery with lining pinned to it, lining side up, on the left side of the machine needle (Figure 6)

B. Place buckram on the right side of the machine needle (Figure 6)

FIGURE 6



C. Place drapery and lining 1" over buckram with end of buckram extending slightly

(NOTE: Refer to Figure 2.)

D. Sew drapery to buckram using a 1/4" seam allowance and large stitches

(NOTE: Refer to Figure 3.)

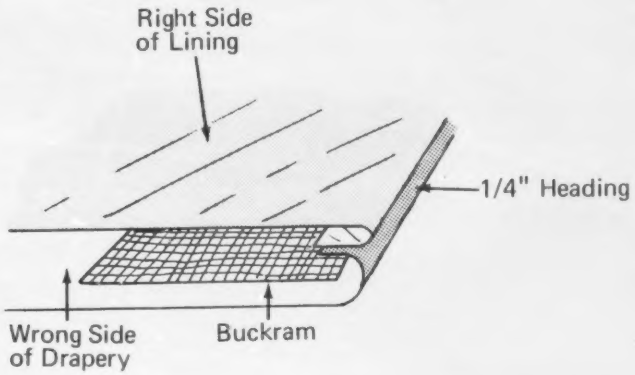
E. Trim ends of buckram flush to edge of drapery

JOB SHEET #5

F. Flip drapery fabric so that it is on one side of the buckram and the lining is on the other (Figure 7)

(NOTE: This will allow a 1/4" heading to keep lining from showing on the front side.)

FIGURE 7


Right Side of Lining
1/4" Heading
Wrong Side of Drapery
Buckram

HOME PRODUCTS
UNIT IV

JOB SHEET #6--SEW SIDE HEMS ON LINED DRAPERIES

I. Materials and equipment

A. Drapery and lining sewn together on buckram and turned

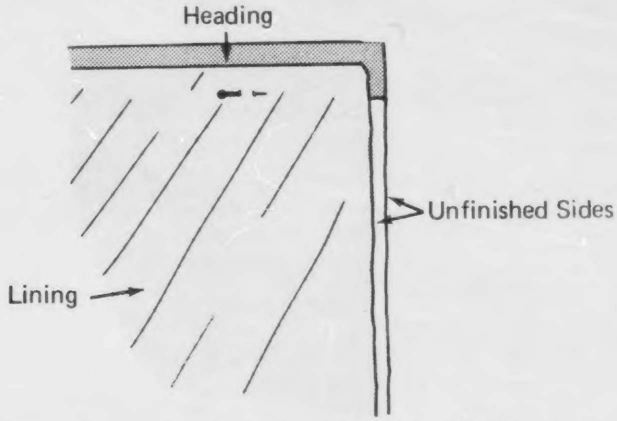
B. Blind stitch machine

II. Procedure

A. Pull lining and fabric tightly around buckram with heading showing on lining side

B. Pin a few inches from unfinished sides (Figure 1)

FIGURE 1

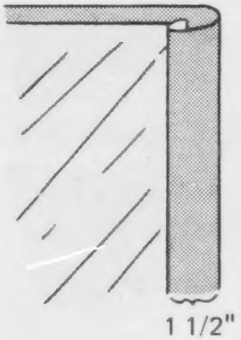


C. Fold side of drapery (lining and drapery together) in 1 3/4"

(NOTE: Some drapery makers prefer doubled hems on the side.)

D. Fold raw edge in 1/4", leaving a 1 1/2" hem (Figure 2)

FIGURE 2

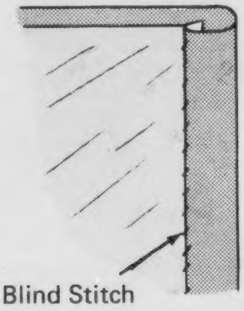


JOB SHEET #6

E. Blindstitch folded edge to drapery (Figure 3)

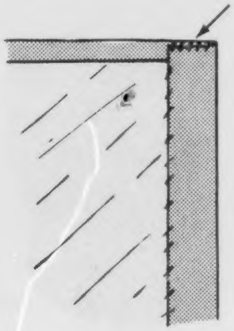
(NOTE: You can start sewing on either end of the hem, but keep hem on straight grain.)

FIGURE 3



F. Sew ends of draperies shut by hand or with blindstitch machine (Figure 4)

FIGURE 4



HOME PRODUCTS
UNIT IV

JOB SHEET #7--DETERMINE AND MARK PLEAT PLACEMENT

(NOTE: Remember that the space between the pleats is exactly the same between each pleat, but the spaces used to make up the pleat itself may vary. This job sheet should be used after Assignment Sheet #3 has been completed.)

I. Materials and equipment

- A. Heavy paper, such as tag board
- B. Ruler
- C. Scissors
- D. Tape measure
- E. Pins
- F. Pencil
- G. Marking device

  Examples: Chalk, soap, tap marker

II. Procedure

A. Place pins on top of drapery to mark return and overlap (Figure 1)

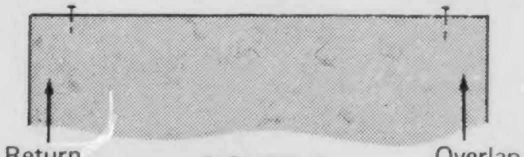


FIGURE 1

B. Cut a strip of heavy paper 4" wide

C. Mark off the strip into identical sizes the width of the spaces between the pleats as figured on Assignment Sheet #3 (Figure 2)

(NOTE: You will need to mark as many pieces as you have pleat spaces.)

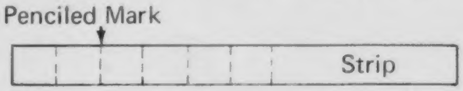


FIGURE 2

JOB SHEET #7

D. Between each mark draw an arrow going across the strip (Figure 3)

(NOTE: This is very important as it will prevent any confusion about which side of the square goes across the drapery, which could cause an incorrect fit.)

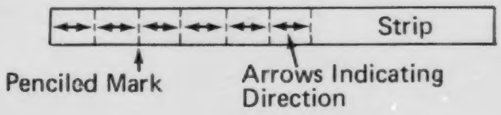


FIGURE 3

E. Cut strip apart along penciled lines

F. Place one card with the 4" side against pin that marks boundary of return with top edge of card along top of drapery (Figure 4)

(NOTE: All arrows will be going across drapery.)

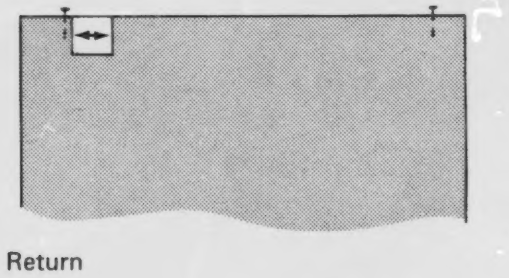


FIGURE 4

G. Place another card against opposite pin that marks boundary of overlap with top edge of card along top of drapery (Figure 5)

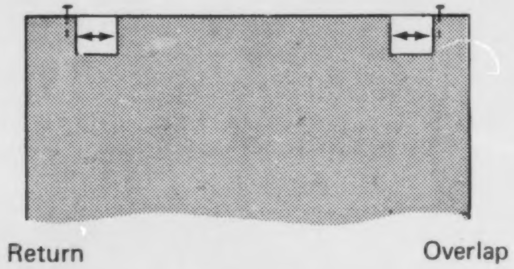


FIGURE 5

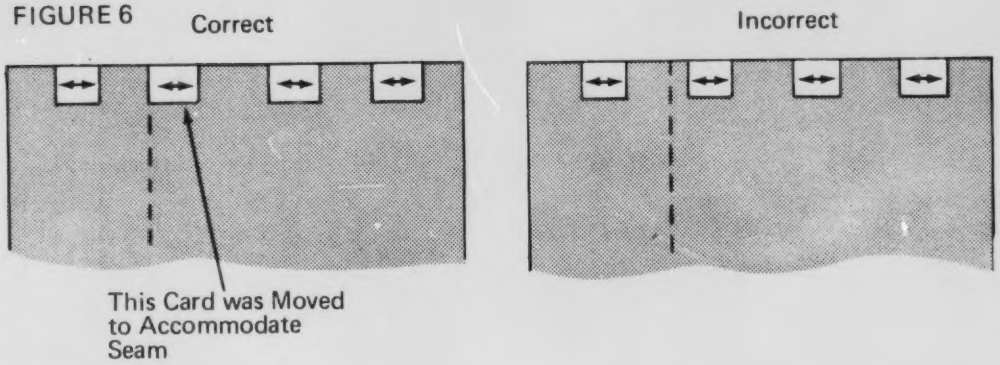
H. Place all other cards on drapery, eye-measuring so that spaces appear equal between them

JOB SHEET #7

I. Relocate cards if seam in drapery is not along the side of a card (Figure 6)

(NOTE: This will cause some variation in spaces used to make pleats. However, this will not be detected after draperies are constructed.)

FIGURE 6



This Card was Moved to Accommodate Seam

(NOTE: If relocating card to accommodate seam causes extreme variation, you could trim and rehem one end of the drapery to relocate the seam.)

J. Mark along sides of cards

K. Place pin or piece of tape on back of space used for making pleat so that you will be able to distinguish between spaces and pleats

HOME PRODUCTS
UNIT IV

JOB SHEET #8--SEW PLEATS INTO DRAPERIES

I. Materials and equipment

- A. Sewing machine
- B. Matching colored thread
- C. Draperies marked for pleating

II. Procedure

A. Sew each top end of the drapery shut from fold to fold through the buckram (Figure 1)

(NOTE: Be sure that buckram does not show through ends and that all layers of fabric are caught underneath.)

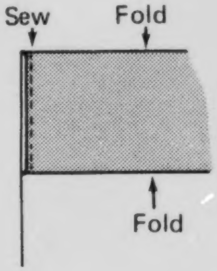

Sew
Fold
Fold

FIGURE 1

B. Place the first two marked sewing lines together with right sides of fabric out and wrong side of drapery to the inside (Figure 2)

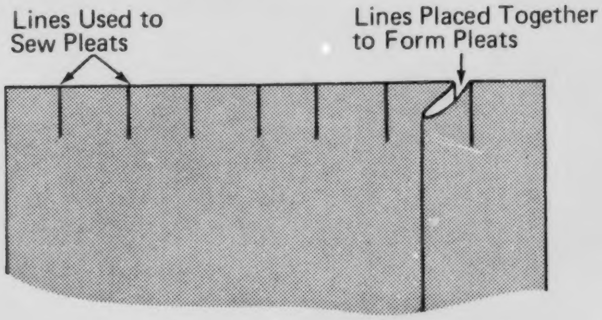
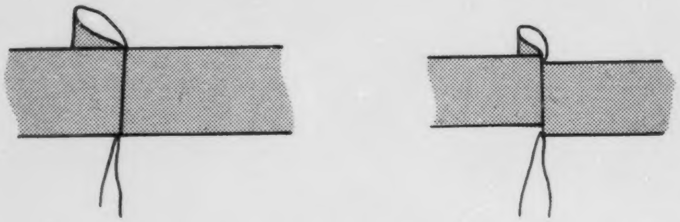

Lines Used to Sew Pleats
Lines Placed Together to Form Pleats

FIGURE 2

JOB SHEET #8

C. Check that top edges of the drapery meet (Figure 3)

FIGURE 3



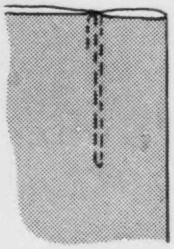
Correct

Incorrect

(NOTE: This is a very important step. Pleats that are folded wrong in the initial steps cause draperies to hang unevenly.)

D. Sew along marked line, backstitching first and then [illegible]ving over sewing line twice through the 4" width of the buckram (Figure 4)

FIGURE 4



(NOTE: The stitches in Figure 4 will be on top of each other in actual construction but have been shown spread apart here for ease of visualizing the step. You may wish to use a T-gauge on your sewing machine to help you sew straight to prevent draperies from hanging unevenly. See Figure 5.)

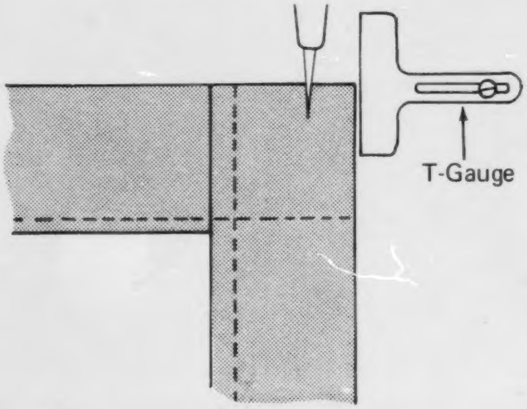


FIGURE 5

JOB SHEET #8

E. Sew all pleats in the same manner (Figure 6)

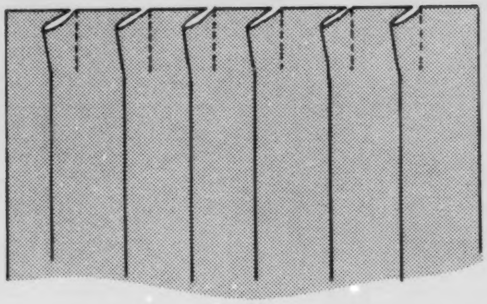


FIGURE 6

F. Hold pleat at fold (Figure 7)

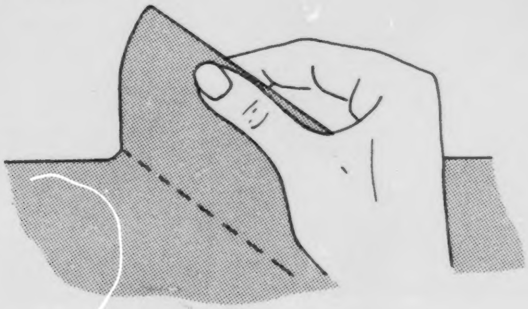


FIGURE 7

G. Push clasped fold to the sewn line, forming three similar sized pleats (Figure 8)

(NOTE: You may need to work with fold to get similar sized pleats.)

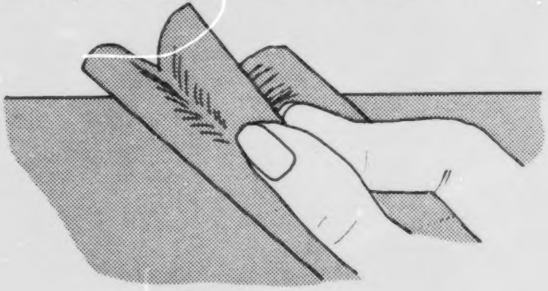


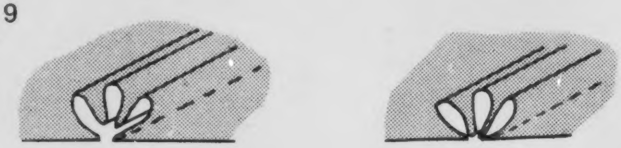
FIGURE 8

JOB SHEET #8

H. Check that folds of pleats are not pushed too closely to sewn line (Figure 9)

(NOTE: Pleats will hang better if pleats are not forced to the stitching line.)

FIGURE 9



Correct

Incorrect

I. Sew a bartack through all pleats 1/2" from base of buckram and 1/2" from folded edges of pleats (Figure 10)

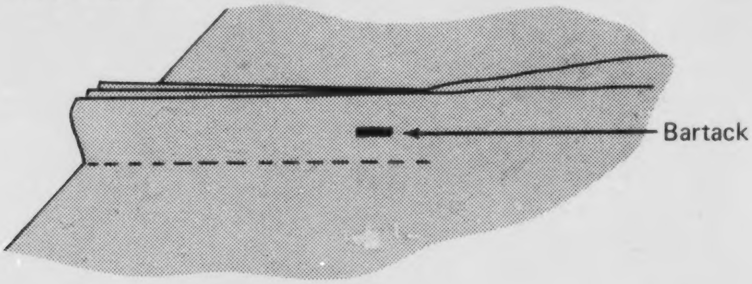


FIGURE 10

(NOTE: If your machine will not sew through the buckram, you can sew pleats together below the base of the buckram. See Figure 11.)

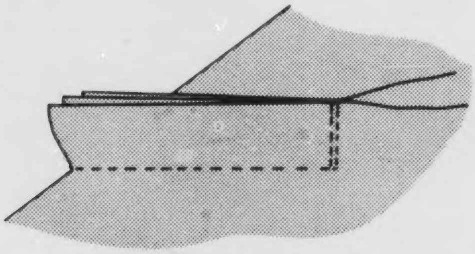


FIGURE 11

HOME PRODUCTS
UNIT IV

JOB SHEET #9--CONSTRUCT ROUND TABLECLOTH

I. Materials and equipment

A. Fabric

B. Measurement of finished length

C. String

D. Pencil

E. Scissors

II. Procedure

A. Cut two lengths of fabric the finished length of the tablecloth plus 2" for hem

(NOTE: More fabric will be needed if fabric design is to be matched.)

B. Cut one length of fabric in half, lengthwise, dividing fabric into two equal pieces (Figure 1)

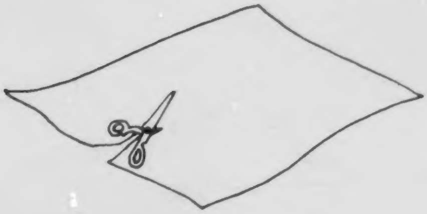


FIGURE 1

C. Cut off selvage from each piece

JOB SHEET #9

D. Sew one-half width onto each side of the full width, matching fabric design if necessary (Figure 2)

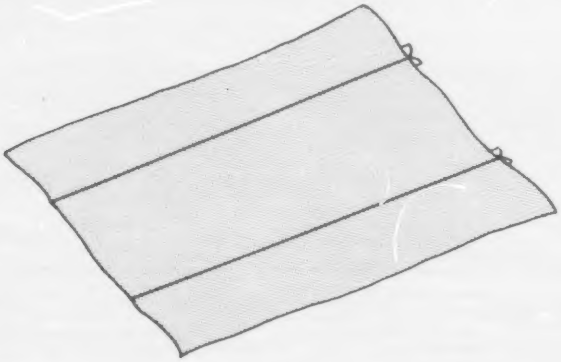
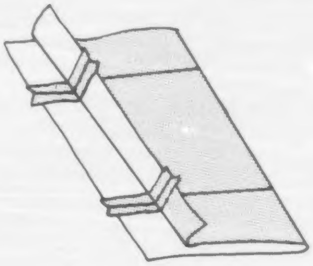


FIGURE 2

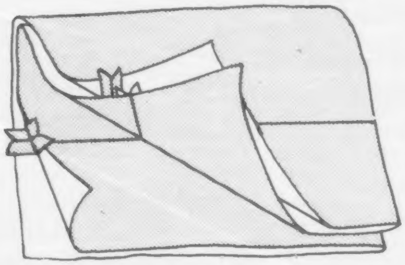
E. Fold panel in half with right side out, matching seams underneath (Figure 3)

FIGURE 3



F. Fold once again from the other direction, matching seams underneath (Figure 4)

FIGURE 4



G. Cut string several inches longer than the radius of the tablecloth

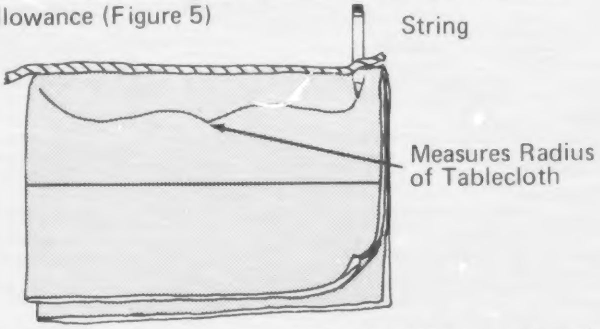
H. Tie one end of string to a pencil close to the point

JOB SHEET #9

I. Place string end without pencil in the folded corner (Figure 5)

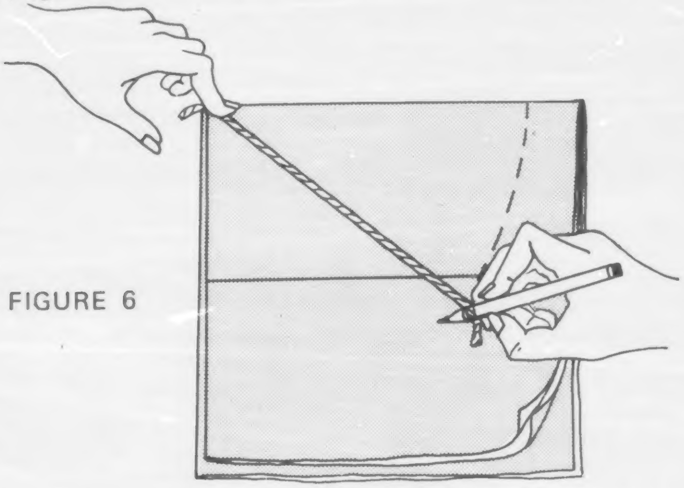
J. Place pencil on either fold, having string measure the radius of the tablecloth including hem allowance (Figure 5)

FIGURE 5



K. Hold string taut at corner and swing pencil to other folds, marking the fabric (Figure 6)

FIGURE 6

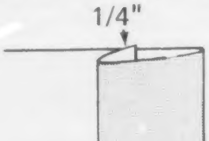


L. Cut fabric along penciled line

M. Unfold fabric to reveal a circle

N. Sew in a 3/4" hem with 1/4" turned in (Figure 7)

FIGURE 7



(NOTE: Some find it easier to sew a narrower hem. Trim hem if this is the preferred method.)

HOME PRODUCTS
UNIT IV

JOB SHEET #10--MAKE CORDING

I. Materials and equipment

- A. Cording

  (NOTE: The diameter will depend upon customer preference; the length will depend upon the project.)

- B. Fabric
- C. Sewing machine
- D. Zipper foot
- E. Measuring stick
- F. Pencil

II. Procedure for cutting bias strips

- A. Option one

  (NOTE: This method is good if fabric quantity is scarce or if you are working with odds and ends of scraps. However, it takes longer than option two.)

  1. Lay fabric wrong side up on a flat, hard surface
  2. Lay measuring stick diagonally on the bias of the fabric

     (NOTE: The more perfect the bias is the nicer the cording will look. However, perfect bias strips require a great deal of fabric and there is not always that much fabric available. Draw lines as close on the bias as you can.)

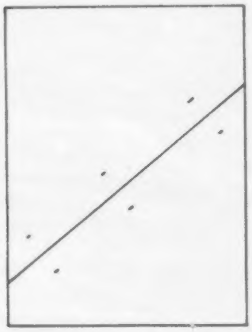
  3. Draw penciled line on the fabric following the straight edge of the ruler
  4. Compute needed width of bias strips
     - a. Measure circumference of cording
     - b. Add 1/2" to measurement for seam allowance

       (NOTE: A wider seam may be needed when working with bulkier fabrics.)

JOB SHEET #10

5. Place marks on both sides of the line indicating the needed width of the bias strips (Figure 1)

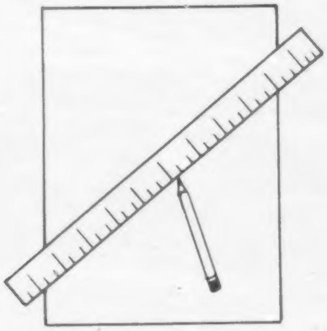
FIGURE 1



6. Lay straightedge against marks and draw lines parallel to the first line

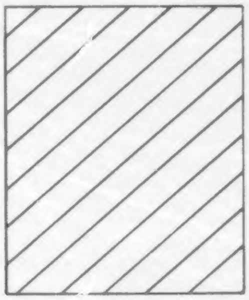
   (NOTE: A quick way to draw widths of strips is to use the width of the measuring stick. See Figure 2. If this is too wide, cut down the center later or trim seam after cording is sewn in.)

FIGURE 2



7. Continue drawing lines across total piece of fabric or until you think you have enough to go around your project (Figure 3)

FIGURE 3

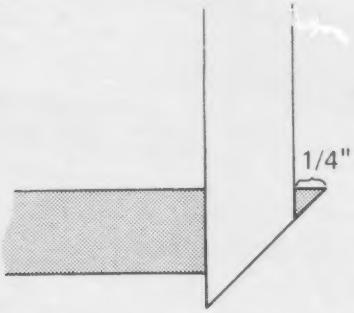


JOB SHEET #10

8. Cut along penciled lines

9. Place ends of bias strips together forming a right angle with ends protruding about 1/4" (Figure 4)

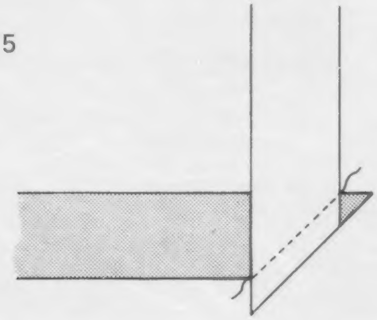
FIGURE 4



(NOTE: Remember to put right sides of fabric together.)

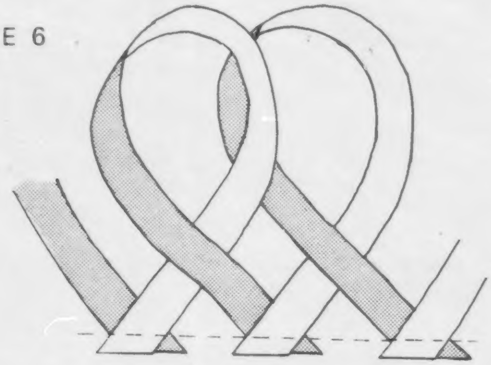
10. Sew a 1/4" seam joining fabric strips together (Figure 5)

FIGURE 5



11. Join all strips in this manner (Figure 6)

FIGURE 6



JOB SHEET #10

B. Option two

(NOTE: This method is easier and less time consuming.)

1. Cut a large rectangle of fabric (Figure 7)

   (NOTE: The size of the rectangle will depend upon the length of strip needed. Also, the larger the rectangle the fewer number of seams.)

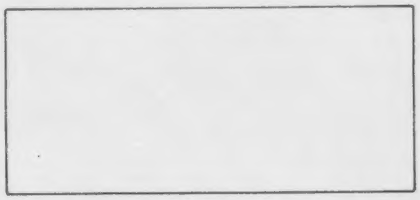


FIGURE 7

2. Follow steps 1-7 in option one

3. Cut off ends of rectangle where strips begin to get shorter (Figures 8 and 9)

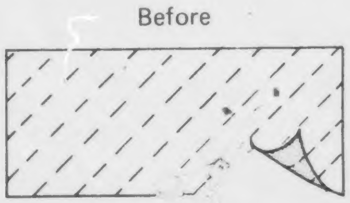


FIGURE 8

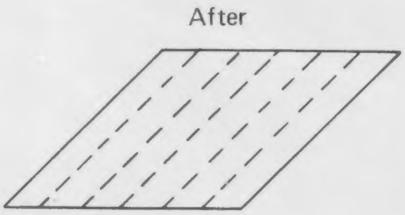


FIGURE 9

4. Fold rectangle lengthwise with right sides together

5. Situate long edge so that one strip width extends beyond the edge at each end (Figure 10)

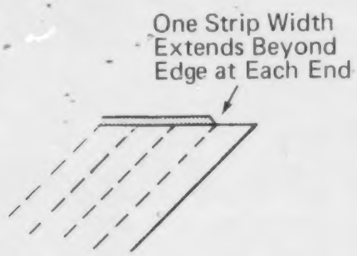
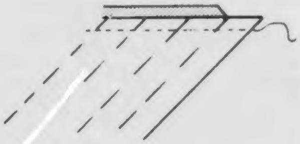

One Strip Width
Extends Beyond
Edge at Each End

FIGURE 10

JOB SHEET #10

6. Sew edges together with 1/4" seams (Figure 11)

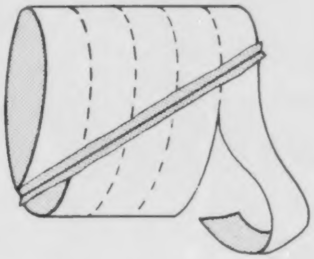
FIGURE 11



7. Finger press seam open

8. Cut on marked lines in a circular method (Figure 12)

FIGURE 12



III. Procedure for sewing cording into strip

A. Cut amount of cording needed for project, allowing a few extra inches (Figure 13)

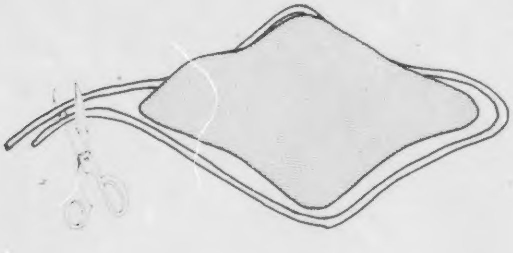


FIGURE 13

JOB SHEET #10

B. Sew bias strip around cording

1. Place cord in center of strip on wrong side of fabric (Figure 14)

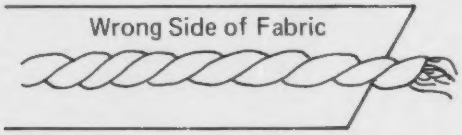


FIGURE 14

2. Bring raw edges of strip together (Figure 15)

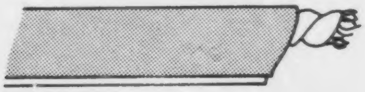


FIGURE 15

3. Sew strip together close to cording, using a zipper foot (Figure 16)

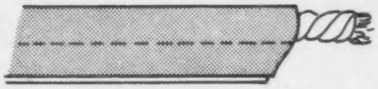


FIGURE 16

(NOTE: Sew close to the cord but not too tight. If stitching line is too tight to the cord, you will have trouble covering the line of stitching when you are sewing it into your item.)

HOME PRODUCTS
UNIT IV

JOB SHEET #11--SEW CORDING INTO PILLOW

I. Materials and equipment

- A. Fabric for pillow
- B. Cording prepared for pillow (Job Sheet #10)
- C. Sewing machine with zipper foot
- D. Filling for pillow
- E. Pencil
- F. Needle

II. Procedure

A. Cut two squares of fabric the desired size of the pillow, including seam allowance on all sides

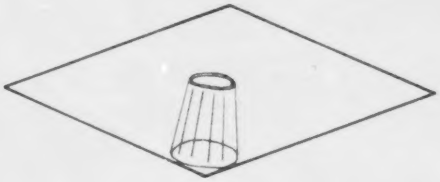
(NOTE: The pillow will appear smaller after it is stuffed.)

B. Round off each corner (Figure 1)

FIGURE 1

(NOTE: To round corners you may find it easier to use the edge of a bowl or glass and mark with a pencil. See Figure 2.)

FIGURE 2



C. Check to see that all rounded corners look uniform

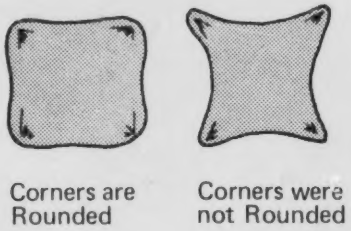
JOB SHEET #11

D. Trim all corners following penciled lines

(NOTE: Rounding corners provides a smoother, finished look. See Figure 3.)

FIGURE 3

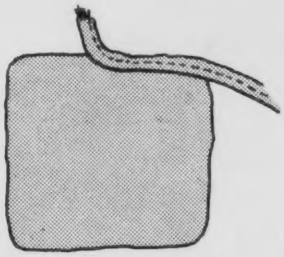
Finished Pillows



E. Place one square of pillow right side up

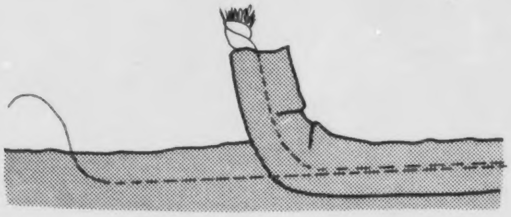
F. Start cording in the middle of a side, leaving the tail out and matching raw edges (Figure 4)

FIGURE 4



G. Sew across tail starting 1/4" from raw edge and following stitching line on cording (Figure 5)

FIGURE 5



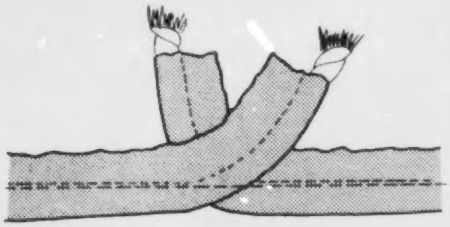
(NOTE: Keep raw edges of pillow and cording together as you sew to assure straight sewing.)

H. Sew cording around complete distance of pillow, following raw edge

JOB SHEET #11

I. Cross end tail of cording over beginning tail and sew over crossing (Figure 6)

FIGURE 6

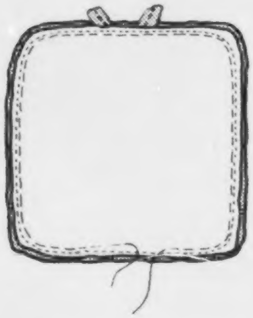


J. With right sides together, place other square of fabric over the one with cording, matching edges

K. Pin edges occasionally

L. Sew layers together (Figure 7)

FIGURE 7



1. Start on side opposite the crossed ends of cording
2. Sew just inside the row of stitching used to secure cording
3. Leave a 3" to 4" opening

M. Turn pillow inside out

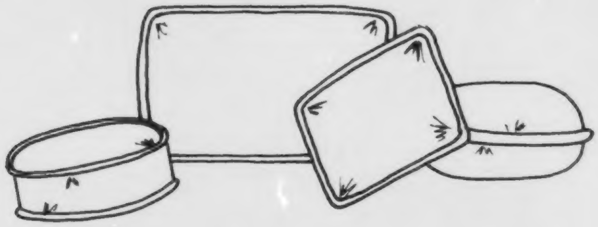
N. Fill pillow through opening

JOB SHEET #11

O. Hand sew opening shut

(NOTE: A square pillow with cording in the middle has been used to illustrate this procedure. Pillows may be sewn in a variety of shapes and forms. See Figure 8.)

FIGURE 8



HOME PRODUCTS
UNIT IV

JOB SHEET #12--MEASURE BED FOR BEDSPREAD CONSTRUCTION

(NOTE: Measurements from Assignment Sheet #4 should be used with this job sheet.)

I. Materials and equipment

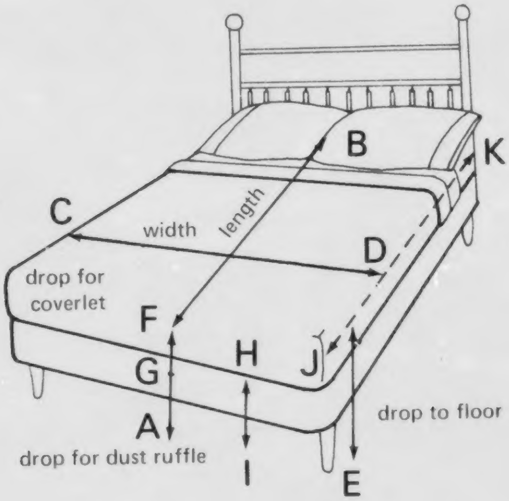
   A. Metal tape measure

   B. Straight pins

   C. Bed prepared for measurement

II. Procedure for measuring length (Figure 1)

FIGURE 1

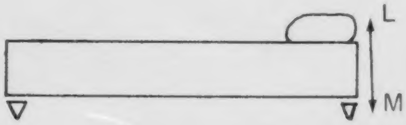

B
K
C
width
length
D
drop for coverlet
F
G
H
J
drop to floor
A
drop for dust ruffle
I
E

   A. Measure 1" from floor to end of pillow (line A-B)

   B. Measure from end of pillow down behind bed (line L-M) (Figure 2)

      (NOTE: This length depends upon the style of the bed and the customer's preference.)

FIGURE 2



JOB SHEET #12

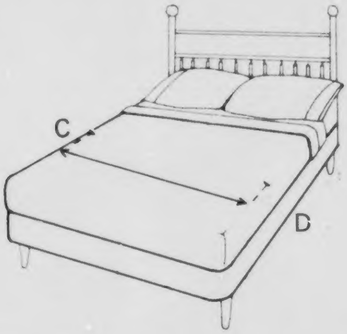
C. Add 14" for tucking under pillow and for hems

D. Measure length of mattress (line J-K) for reference if needed

III. Procedure for measuring width (Figure 1)

A. Measure from C to D, placing pins where edge of mattress is defined (Figure 3)

FIGURE 3



B. Add 1/4" for each seam allowance on top of bed

C. Measure from mattress edge to 1" above the floor (D-E)

D. Add 1/4" for each seam allowance used from mattress edge to floor

E. Measure from edge of mattress to 2" to 3" below mattress (F-G)

F. Add 1/4" for seam allowance and 2" for hem used from mattress edge to 2" to 3" below mattress

G. Measure from top of box springs to 1" above floor (H-I)

H. Add 1/4" for seam allowance and 2" for hem used from box spring to floor

HOME PRODUCTS
UNIT IV

JOB SHEET #13--CONSTRUCT A THROW BEDSPREAD

(NOTE: Measurements from Assignment Sheet #4 should be used with this job sheet.)

I. Material and equipment

  A. Fabric

  B. Sewing machine

  C. Bed measurements (Assignment Sheet #4)

II. Procedure

  A. Cut two widths of fabric the desired length of the bedspread plus 2" for hems

  (NOTE: This will include measurements A-F, F-B, and L-M. More fabric will be needed if there are designs to be matched.)

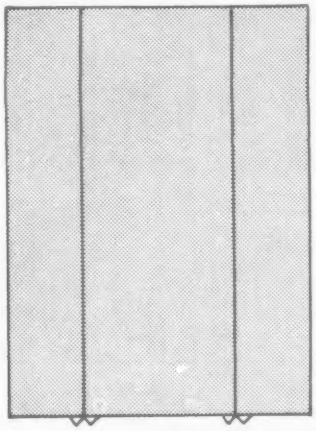
  B. Split one width of fabric in half lengthwise

  C. Trim off all selvages

  D. Sew a half length to each side of the full length (Figure 1)

  (NOTE: Match designs if there are designs to be matched.)

FIGURE 1



  E. Determine measurement of bedspread width and add at least 2" for hems

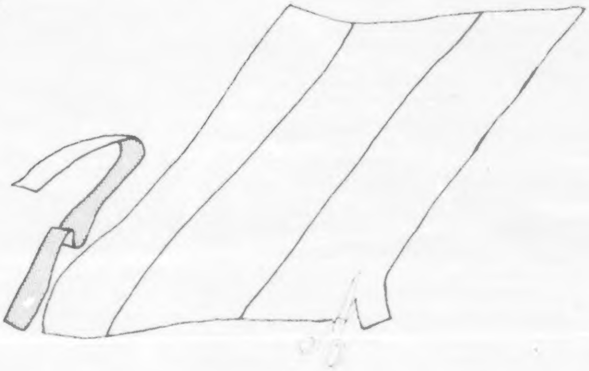
  (NOTE: This will include measurements C-D and D-E.)

JOB SHEET #13

F. Apply this measurement to the width of the bedspread already constructed

G. Cut off equal amounts from both width halves to fit the desired measurement (Figure 2)

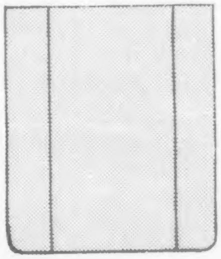
FIGURE 2



H. Round off corners of bedspread that will be placed at the foot of the bed (Figure 3)

(NOTE: You may wish to use a large mixing bowl to help draw curves.)

FIGURE 3



I. Hem all edges with a 1" hem

(NOTE: If fabric is heavy, trim off 1" hem and use bias bound edges with or without cording.)

HOME PRODUCTS
UNIT IV

JOB SHEET #14--CONSTRUCT A TAILORED BEDSPREAD

(NOTE: Measurements from Assignment Sheet #4 should be used with this job sheet.)

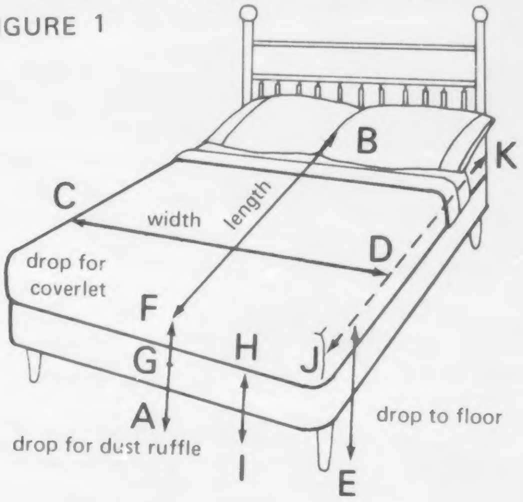
I. Materials and equipment

- A. Fabric
- B. Sewing machine
- C. Matching colored thread
- D. Scissors
- E. Measuring device

II. Procedure

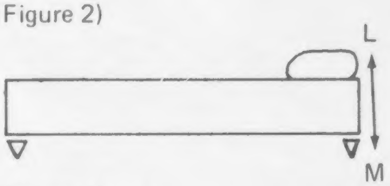
- A. Determine size of top of bed
    1. Measure line B-F plus 14" for undertuck (Figure 1)

FIGURE 1


B
K
C
width
length
D
drop for coverlet
F
G
H
J
A
drop for dust ruffle
I
drop to floor
E

2. Measure line L-M (Figure 2)

FIGURE 2



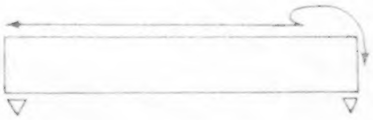
3. Measure line C-D (Figure 1)

JOB SHEET #14

B. Make top section of bedspread

1. Cut one length of fabric using the above length measurements and center it on your bed (Figure 3)

FIGURE 3



2. Measure distance between fabric and mattress edge

   (NOTE: Be sure the distance is exactly the same on both sides of the center fabric. Reposition center fabric if necessary.)

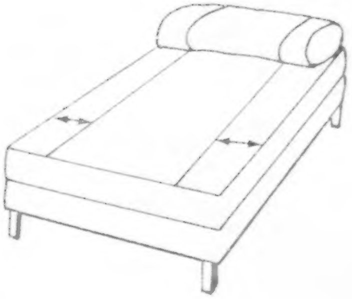
3. Cut two strips of fabric to be sewn onto the lengthwise edges of the first width (Figure 4)

   a. Match fabric, if required, before cutting strips

   b. Make strips equal in size

   c. Allow 1/4" on both sides of strips for seams

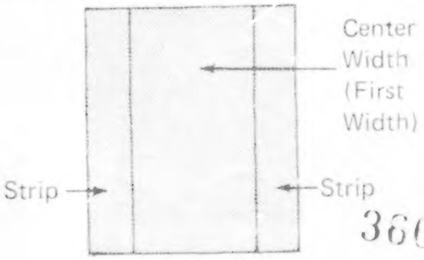
FIGURE 4



C. Finish seams with zigzag stitch

D. Sew strips to center width (Figure 5)

FIGURE 5

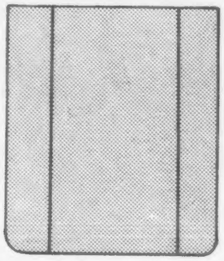


JOB SHEET #14

E. Round off corners at foot of bedspread (Figure 6)

(NOTE: You may wish to use a large mixing bowl to help draw curves.)

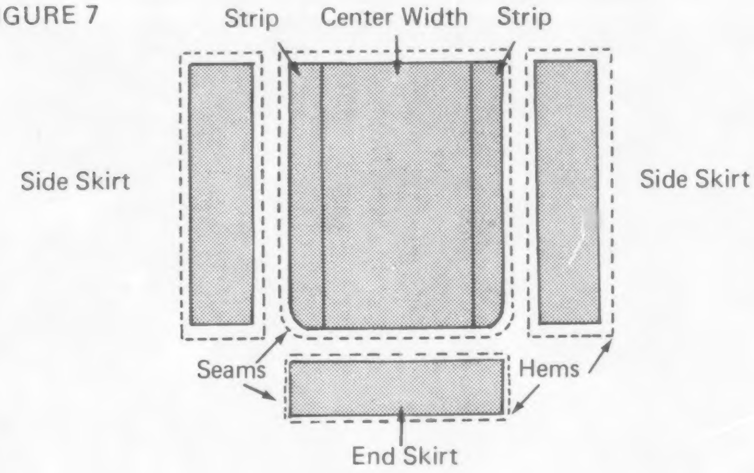
FIGURE 6



F. Cut skirt pieces for tailored bedspread (Figure 7)

1. Measure height of skirt using line A-F or D-E plus 1/4" on top edges for seam and at least 1" on bottom for hems
2. Measure length of two side skirts using line B-F (length of the bedspread top) plus at least 1" for side hems and any length required to match patterns
3. Measure length of end skirt using line C-D plus at least 1" for side hems and any length required to match patterns

FIGURE 7



G. Hem bottom and sides of skirt pieces

H. Sew skirt to bedspread top using a 1/4" seam

(NOTE: It is common to use cording in this step.)

JOB SHEET #14

I. Finish raw seam at head of bedspread

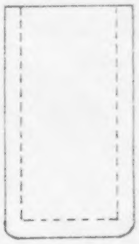
J. Sew in corner pieces (optional)

(NOTE: If the bed has corner posts, omit corner pieces.)

1. Cut two pieces of fabric the same height as unfinished height of side skirt pieces and about 12" wide

2. Round off bottom corners (Figure 8)

FIGURE 8



3. Hem the two long sides and rounded end of each corner piece using a 1" hem

4. Machine stitch remaining raw edge at corners of bedspread between side and end skirts (Figures 9 and 10)

FIGURE 9

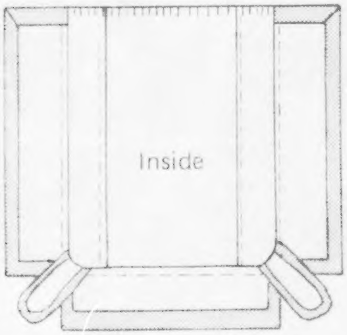
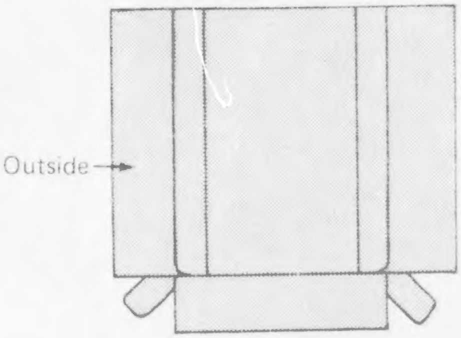


FIGURE 10



HOME PRODUCTS
UNIT IV

JOB SHEET #15--CONSTRUCT A COVERLET AND DUST RUFFLE BEDSPREAD

(NOTE: Measurements from Assignment Sheet #4 should be used with this job sheet.)

I. Materials and equipment

   A. Muslin or similar fabric

   B. Fabric for dust ruffle

   C. Sewing machine

II. Procedure for coverlet--Use either the throw (Figure 1) or tailored (Figure 2) type bedspread pattern but shorten to 2"-3" over box springs

FIGURE 1

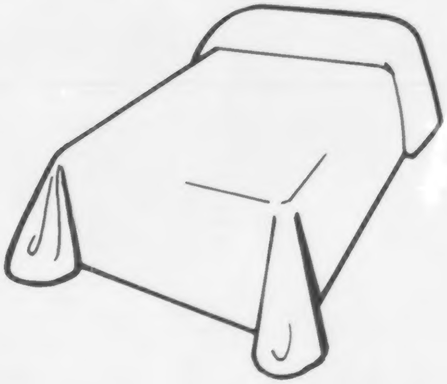
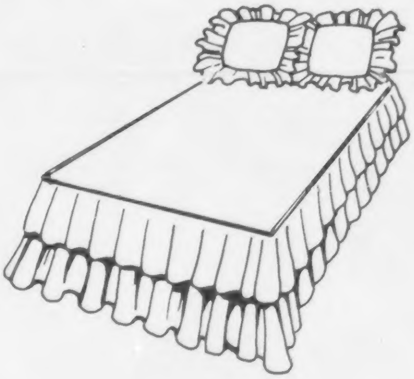


FIGURE 2



JOB SHEET #15

III. Procedure for dust ruffle

A. Piece and sew muslin into same shape as top of box springs, leaving 1/4" seam allowance on each side

(NOTE: These measurements will be C-D and J-K. Remember to round off front corners.)

B. Determine length needed for dust ruffle

1. Double length of sides

2. Double length of front

3. Add 1/4" for each seam allowance

C. Determine width of dust ruffle

1. Measure line H-I, allowing dust ruffle to be 1" from floor

2. Allow 5/8" on top edge for seam

(NOTE: The wider seam allowance is for gathering.)

3. Add at least 1" on bottom edge for hem

D. Cut dust ruffle the needed length and width

E. Hem bottom of dust ruffle

F. Gather top edge of dust ruffle

G. Sew gathered edge of ruffle to two long sides and end with rounded corners (Figure 3)

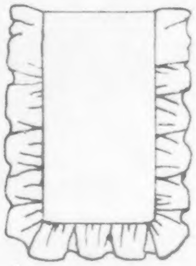
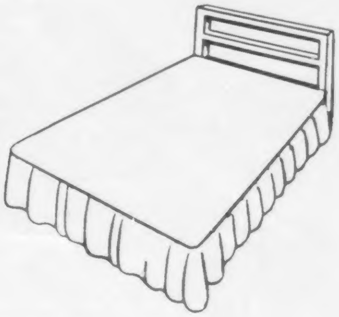


FIGURE 3

JOB SHEET #15

H. Place completed dust ruffle on box springs (Figure 4)

FIGURE 4



I. Place mattress over muslin

HOME PRODUCTS
UNIT IV

TEST

NAME ______________________________ SCORE ______________

1. Match terms associated with home products to the correct definitions by placing the appropriate numbers in the blanks provided.

______ a. Two draperies used to cover a window

______ b. Stiff strip of fabric or interfacing about 4" wide used in pleated area of draperies

______ c. One of the draperies in a pair

______ d. One continuous drapery covering a window; may consist of several fabric widths

______ e. Top portion of the drapery that includes buckram and pleats

______ f. Measurement of drapery fabric used to indicate one dimension in the amount of fabric units needed to make draperies

______ g. Desired length of draperies after construction

______ h. Amount of space occupied by drawn open draperies; usually about one-third the width of closed draperies

______ i. Length of draperies before construction, including yardage for finished length, hem, and heading

1. Half pair
2. Pair
3. Cut length
4. Panel
5. Heading
6. Fabric widths
7. Finished length
8. Buckram or crinoline
9. Stack back

2. Name four functions of window treatment.

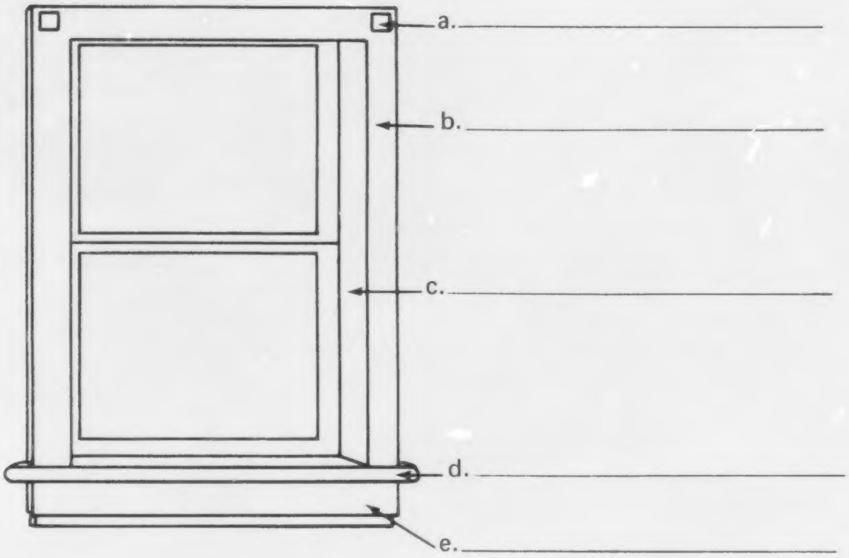
a. ______________________________

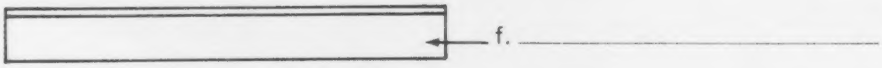
b. ______________________________

c. ______________________________

d. ______________________________

3. Identify parts of the window and surrounding area by writing the correct names in the blanks provided below.





4. State the basic rule for determining length of curtains and draperies.

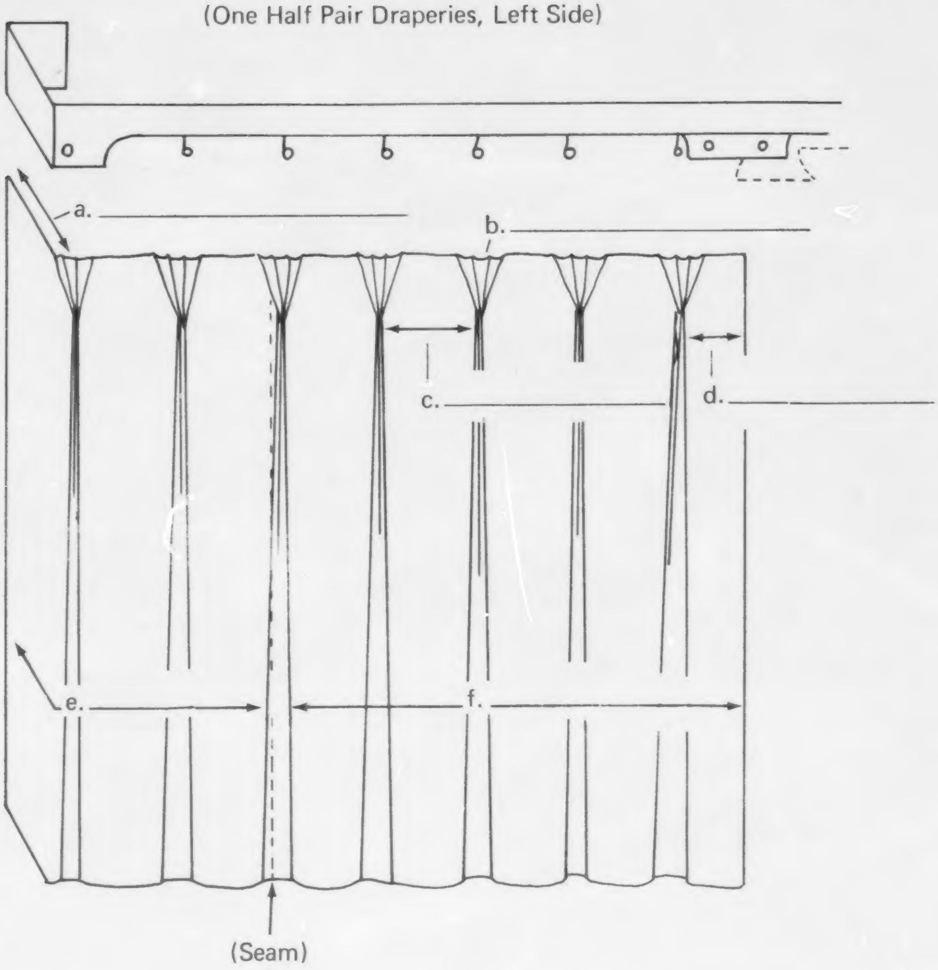
____

____

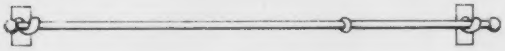
____

5. Identify parts of the drapery below by writing the correct names in the blanks provided.

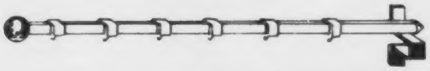
(One Half Pair Draperies, Left Side)



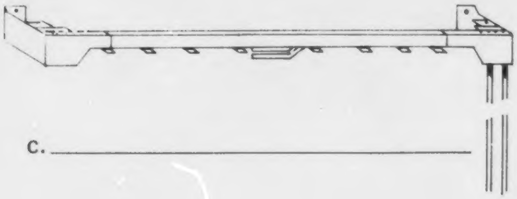
6. Identify types of window rods below by writing the correct names in the blanks provided.



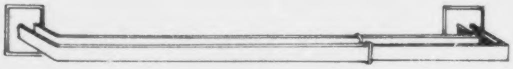
a. ______________________________



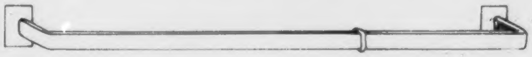
b. ______________________________



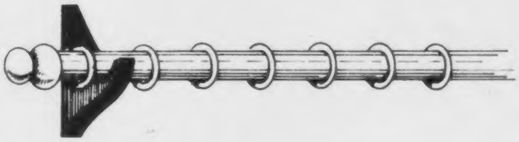
c. ______________________________



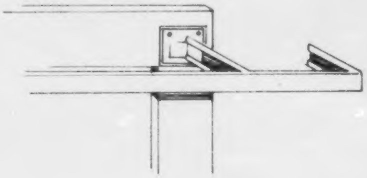
d. ______________________________



e. ______________________________

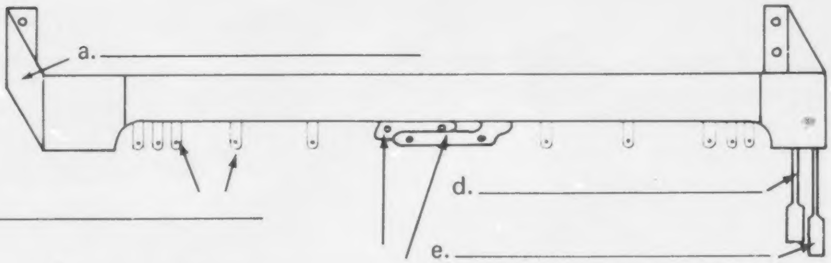


f. ______________________________



g. ______________________________

7. Identify parts of the traverse rod below by writing the correct name in the blanks provided.



a. ______________________________

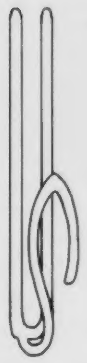
b. ______________________________

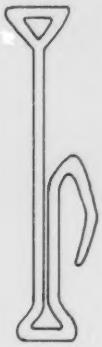
c. ______________________________

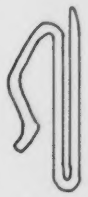
d. ______________________________

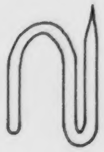
e. ______________________________

8. Identify the types of window hardware below by writing the correct names in the blanks provided.

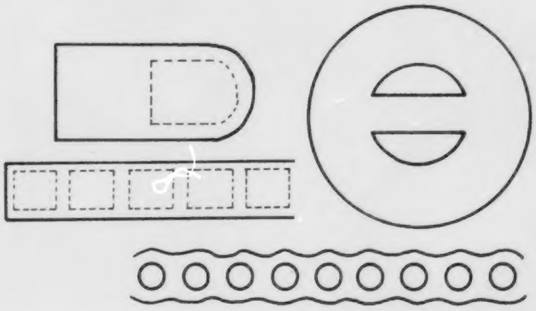


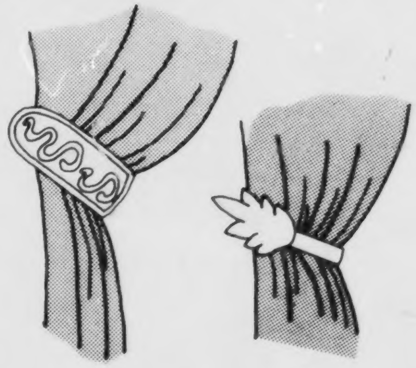






a. ________________ b. ________________ c. ________________ d. ________________





e. ______________________________ f. ______________________________

9. Select from the list below measurements needed from window and rod. Place an "X" in the appropriate blanks.

_____a. Width of overlap, if applicable

_____b. Width of return

_____c. Exact finished width desired

_____d. Exact finished length desired

_____e. Exact length from ceiling to baseboard

_____f. Space between pleats

_____g. Width of windowsill

10. Select from the list below guidelines for measuring windows for curtains or draperies. Place an "X" in the appropriate blanks.

______a. Measure right side of window only

______b. Doublecheck all measurements

______c. Measure each end of rod and average difference for final length

______d. Purchase rod that is long enough

______e. Allow for clearances

______f. Measure for draperies from where rod is going to be placed

______g. Mount rod high enough

______h. Measure at several points

______i. Measure for draperies with rod in place

11 Match types of draperies on the right to common amounts of allowed fullness. Place the appropriate numbers in the blanks provided. A blank may have more than one correct answer.

______a. Two to three times the finished width or rod length	1. Sheers
	2. Unlined draperies
______b. At least three times the finished width or rod length	3. Lined draperies

12 Name common drapery width measurements used in construction.

a. Return ______________________________

b. Overlap ______________________________

c. Pleat depth ______________________________

d. Space between pleats ______________________________

e. Side hems

1) Sheers and unlined draperies ______________________________

2) Lined draperies ______________________________

13. Name common drapery length measurements used in construction.

    a. Sheers

        1) Finished length ______________________________

        2) Seam allowance to sew on buckram ______________________________

        3) Fabric folded over buckram ______________________________

        4) Hem ______________________________

        5) Allowance for matching repeated pattern on fabric ______________________________

    b. Unlined draperies

        1) Finished length ______________________________

        2) Seam allowance to sew on buckram ______________________________

        3) Fabric folded over buckram ______________________________

        4) Hem ______________________________

        5) Allowance for matching repeated pattern on fabric ______________________________

    c. Lined draperies

        1) Finished length ______________________________

        2) Seam allowance to sew on buckram ______________________________

        3) Hem ______________________________

        4) Allowance for matching repeated pattern on fabric ______________________________

    d. Lining for draperies

        1) Finished length ______________________________

        2) Hem ______________________________

14. Select from the list below factors that affect the number of fabric widths used in a drapery. Place an "X" in the appropriate blanks.

______a. Fiber content

______b. Fabric finish

______c. Fabric's resistance to shrinkage

______d. Seam allowance

______e. Side hems

______f. Width of window jamb

______g. Selvage

______h. Repeat in fabric design

______i. Length of seam used to join drapery

______j. Bottom hem

______k. Type of curtain or drapery weight used

______l. Fullness desired

______m. Fabric in buckram

______n. Overlap width

______o. Return width

15 Select from the list below factors to consider in the selection of curtains and draperies. Place an "X" in the appropriate blanks.

______a. Cost/time element in construction

______b. Trims

______c. Cost of fabric

______d. Fabric finish

______e. Fiber content

______f. Seam allowance

______g. Fabric width

______h. Placement of window rods

______i. Resistance to shrinking and stretching

______j. French-headed hooks

______k. Colorfastness

______l. Exact finished length desired

______m. Sewing equipment

______n. Size

16. Name common flaws found in drapery fabric.

a. ______________________________

b. ______________________________

c. ______________________________

17. Select from the list below functions of lining in curtains and draperies. Place an "X" in the appropriate blanks.

______a. Increases size of curtain or drapery

______b. Adds weight to drapery, causing it to fall more softly and gracefully

______c. Adds to sheerness

______d. Protects fabric from sunlight

______e. Aids in cutting down cost

______f. Decreases amount of labor

______g. Adds insulation properties to draperies and curtains

______h. Improves appearance from outside

18. Match fabrics frequently used for lining on the right to the correct characteristics. Place the appropriate numbers in the blanks provided.

______a. Inexpensive

______b. Wears well

______c. Adds to insulation and privacy

______d. Does not wear as well as cotton

______e. Costs less than cotton

______f. Attractive sheen

______g. Excellent wearability but does tend to break if creased excessively

______h. Has high cost in relation to other fabrics

______i. Available in translucent or opaque weights

______j. Valued because of its attractive sheen

______k. Takes the place of lining and costs less

1. Milliam coating
2. Rayon
3. Fiberglass
4. Cotton

19. State the rules for pleat placement on draperies.

a. ____

b. ____

c. ____

20. Select from the list below generally accepted rules concerning drapery construction. Place an "X" in the appropriate blanks.

______a. All seams are sewn using a stretch stitch

______b. Draperies and curtains are cut on the perfect bias

______c. All selvages are cut off to prevent possible puckering

______d. All synthetic drapery and curtain fabrics are sewn with nylon thread

______e. All fractions of fabric widths in draperies and curtains go to the center of a pair

______f. Stripes are matched as drapery is sewn

______g. Seven pleats are averaged in 45" width material

______h. Two pleats are averaged in 20" (half width) material

______i. To avoid wasting fabric try to work with whole widths and half widths

______j. Crooked sewing causes draperies to hang unevenly

21. Select from the list below reasons draperies may hang unevenly. Place an "X" in the appropriate blanks.

______a. Rods or floors are crooked

______b. Selvages are not cut off which causes seams to pucker

______c. Draperies are not cut on grain

______d. Draperies are not sewn on grain

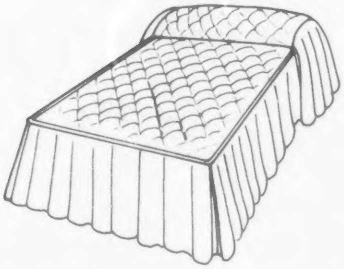
______e. Dull scissors were used to cut fabric

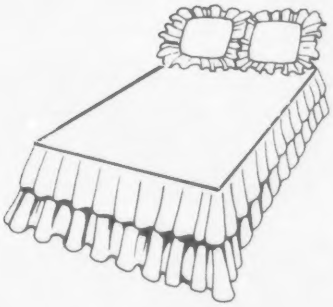
______f. Stitching tension was too tight

______g. Sewing was crooked

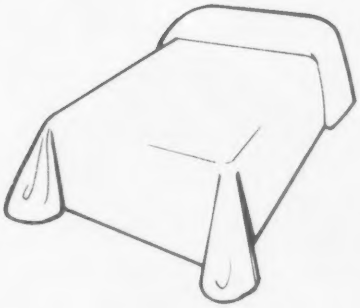
______h. Pleats are not sewn straight

22. Identify the basic types of bedspreads by writing the correct names in the blanks provided.





a.______________________________ b.______________________________



c.______________________________

23. Name conditions necessary to achieve accurate measurement of a bed.

a. ____

____

b. ____

____

24. Estimate yardage needed for draperies.

25. Compute yardage needed for draperies.

26. Determine width of spaces between pleats.

27. Chart bedspread measurements.

28 Demonstrate the ability to:

- a. Sew drapery lengths together.
- b. Press and hem sheer draperies.
- c. Hem bottoms of draperies, lining, and sides of unlined draperies.
- d. Check drapery length (size draperies).
- e. Sew buckram on draperies.
- f. Sew side hems on lined draperies.
- g. Determine and mark pleat placement.
- h. Sew pleats into draperies.
- i. Construct round tablecloth.
- j. Make cording.
- k. Sew cording into pillow.
- l. Measure bed for bedspread construction.
- m. Construct a throw bedspread.
- n. Construct a tailored bedspread.
- o. Construct a coverlet and dust ruffle bedspread.

(NOTE: If activities 24-28 have not been accomplished prior to the test, ask your instructor when they should be completed.)

HOME PRODUCTS
UNIT IV

ANSWERS TO TEST

1. a. 2
   b. 8
   c. 1
   d. 4
   e. 5
   f. 6
   g. 7
   h. 9
   i. 3
2. Any four of the following:
   a. Control sunlight
   b. Control temperature
   c. Provide privacy
   d. Aid in adjusting room proportion
   e. Add decoration
   f. Enhance or control view
3. a. Curtain fixture placement
   b. Frame
   c. Jamb
   d. Sill
   e. Apron
   f. Baseboard
4. Bottom of draperies or curtains should come to the sill, to the bottom of the apron, or to the floor, not anywhere in between

5. a. Return
   b. Pleat
   c. Space between pleats
   d. Overlap
   e. Half width
   f. One width
6. a. Sash rod
   b. Swinging rod
   c. Traverse rod
   d. Double extension rod
   e. Single extension rod
   f. Decorative rod
   g. Extender rod
7. a. Bracket
   b. Carriers
   c. Master carriers
   d. Cords
   e. Tassels
8. a. Slip-in hook
   b. French-headed hook
   c. Pin hook
   d. Over rod hook
   e. Weights
   f. Metal holdbacks
9. a, b, c, d
10. b, d, e, g, h, i

11. a. 2, 3
    b. 1
12. a. 3 1/2"
    b. 3 1/2"
    c. 3" - 8"
    d. 3" - 5"
    e. 1) 3"
       2) 1 3/4"
13. a. Sheers
       1) According to customer request
       2) 1"
       3) 8"
       4) 8"
       5) Allow one repeat of design for each additional length used
    b. Unlined draperies
       1) According to customer request
       2) 1"
       3) 4"
       4) 8"
       5) Allow one repeat of design for each additional length used
    c. Lined draperies
       1) According to customer request
       2) 1"
       3) 8"
       4) Allow one repeat of design for each additional length used
    d. Lining for draperies
       1) 1 1/2" shorter than draperies
       2) 3"

14. d, e, g, h, j, l, m, n, o

15. a, b, c, d, e, i, k, m, n

16. a. Missing threads in weave of fabric
    b. Dark or discolored threads running through fabric
    c. Large, unsightly knots woven into fabric

17. b, d, g, h

18. a. 3
    b. 4
    c. 1
    d. 2
    e. 2
    f. 3
    g. 3
    h. 4
    i. 1
    j. 2
    k. 1

19. a. Space between each pleat should be exactly the same
    b. Seams used to join fabric lengths should be hidden in the first fold of a pleat
    c. Space used to make pleats may be varied to adjust seam placement

20. c, f, h, i, j

21. a, b, c, d, f, g, h

22. a. Tailored
    b. Coverlet and dust ruffle
    c. Throw

23. a. Bed must be made with sheets, pillows, and blankets that are most commonly used on it
    b. Bed must be at desired height before measuring

24. Evaluated to satisfaction of instructor

25. Evaluated to satisfaction of instructor

26. Evaluated to satisfaction of instructor

27. Evaluated to satisfaction of instructor

28. Performance skills evaluated to satisfaction of instructor

ALTERATION OF READY-MADE CLOTHING
UNIT V

UNIT OBJECTIVE

After completion of this unit, the student should be able to identify those garments that can be altered and alter the garments as indicated. This knowledge will be evidenced by completion of job sheets and a unit test with a minimum of 85 percent accuracy.

SPECIFIC OBJECTIVES

After completion of this unit, the student should be able to:

1. Match terms associated with alteration of ready-made clothing to the correct definitions.
2. Match indications of needed alterations to their causes.
3. Select from a list general rules to follow when altering ready-to-wear.
4. Select from a list industrial construction methods that interfere with alterations.
5. Select from a list ways to mark adjustment lines.
6. Match adjustment markings to the correct meanings.
7. List ways customers can indicate needed hem length in pants when not available for a fitting.
8. Match common alteration problems to their solutions.
9. Demonstrate the ability to:
    a. Organize work load.
    b. Taper shirt.
    c. Shorten long shirt sleeves at cuff area.
    d. Shorten long sleeves to short sleeves.
    e. Prepare pants for hemming.
    f. Mark pant hems.
    g. Hem pants.
    h. Lengthen hem using facing.
    i. Adjust back waist on pants.

j. Shorten crotch of pants.

k. Taper pant leg.

l. Adjust width of vest.

m. Adjust width of lined jacket.

n. Adjust jacket sleeve length.

o. Lower collar on jacket.

p. Raise back on jacket.

q. Shorten collar on jacket.

r. Reweave hole in woven garment.

s. Adjust skirt hem.

t. Adjust waist of skirt.

ALTERATION OF READY-MADE CLOTHING
UNIT V

SUGGESTED ACTIVITIES

I. Suggested activities for instructor:

- A. Provide student with objective sheet.
- B. Provide student with information and job sheets.
- C. Discuss unit and specific objectives.
- D. Discuss information and job sheets.
- E. Provide demonstration of all job sheets.
- F. Point out that ORGANIZATION saves time which in turn helps a worker earn more money.
- G. Stress that alterations are affected by changing styles.
- H. Use job sheets to teach lowering the collar on a jacket and raising the back on a jacket only to advanced students.
- I. Allow students to try on ill-fitting clothes to identify indications of needed alterations. Brainstorm to suggest alterations that could be made in these clothing items.
- J. Provide examples of clothing to display industrial construction methods that interfere with alterations.
- K. Bring discarded clothing items to classrooms and allow students to renovate.
- L. Arrange for students to visit an alteration department to observe work procedures and job opportunities.
- M. Provide students with price list of alterations to emphasize that this type of work is financially profitable.
- N. Give test.
- O. Reteach if necessary.

II. Instructional materials:

- A. Objective sheet
- B. Information sheet

C. Job sheets

1. Job Sheet #1--Organize Work Load
2. Job Sheet #2--Taper Shirt
3. Job Sheet #3--Shorten Long Shirt Sleeves at Cuff Area
4. Job Sheet #4--Shorten Long Sleeves to Short Sleeves
5. Job Sheet #5--Prepare Pants for Hemming
6. Job Sheet #6--Mark Pant Hems
7. Job Sheet #7--Hem Pants
8. Job Sheet #8--Lengthen Hem Using Facing
9. Job Sheet #9--Adjust Back Waist on Pants
10. Job Sheet #10--Shorten Crotch of Pants
11. Job Sheet #11--Taper Pant Leg
12. Job Sheet #12--Adjust Width of Vest
13. Job Sheet #13--Adjust Width of Lined Jacket
14. Job Sheet #14--Adjust Jacket Sleeve Length
15. Job Sheet #15--Lower Collar on Jacket
16. Job Sheet #16--Raise Back on Jacket
17. Job Sheet #17--Shorten Collar on Jacket
18. Job Sheet #18--Reweave Hole in Woven Garment
19. Job Sheet #19--Adjust Skirt Hem
20. Job Sheet #20--Adjust Waist of Skirt

D. Test

E. Answers to test

III. Unit references:

A. Carson, Byrta. *How You Look and Dress.* 4th ed. Dallas: McGraw-Hill Book Company/Webster Division, 1969.

B. Vanderhoff, Margil. *Clothes: Part of Your World.* Lexington, Massachusetts: Ginn and Company, 1973.

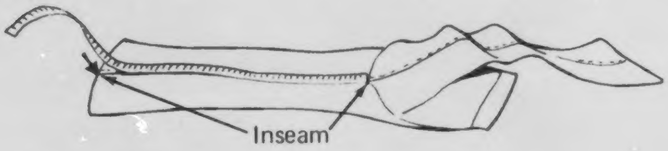
C. *Minor and Major Alterations and How to Make Them.* New York: Botany Industries, Inc., 1972.

ALTERATION OF READY-MADE CLOTHING
UNIT V

INFORMATION SHEET

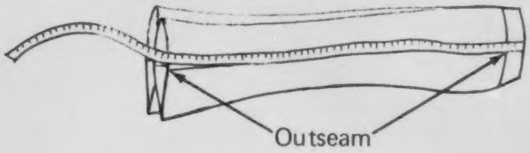
I. Terms and definitions

A. Inseam--Measurement from crotch to hem



B. Outseam--Measurement from top of waistband to hem

(NOTE: Usually, a man's actual waist is at the top of the waistband and a woman's actual waist is at the bottom of the waistband.)



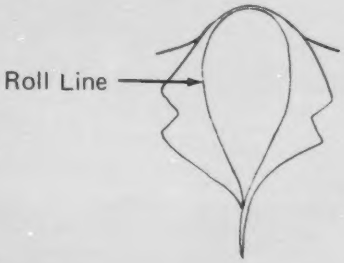
C. Finger press--To open seam with pressure from fingers rather than with an iron

D. Thread count--Number of yarns that make up one inch of fabric; a separate count is taken for length and width of fabric

E. Open--Remove stitching to get to the inside of garment

F. Merge--Guiding a new sewing line in to gradually meet a previous row of stitching; also known as "sew from nothing" or "sew to nothing"

G. Roll line--Place where collar changes from the facing (inside) to the collar (outside) of the garment

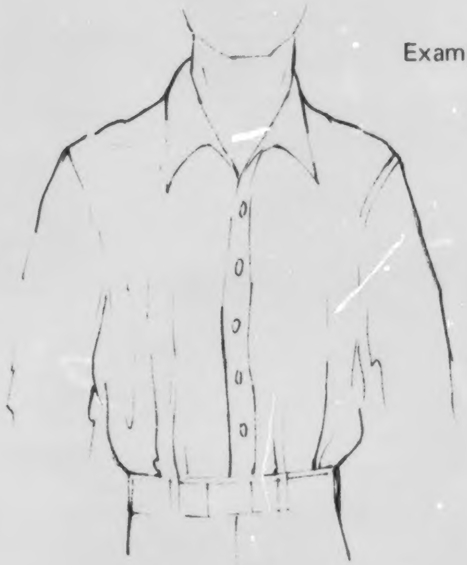


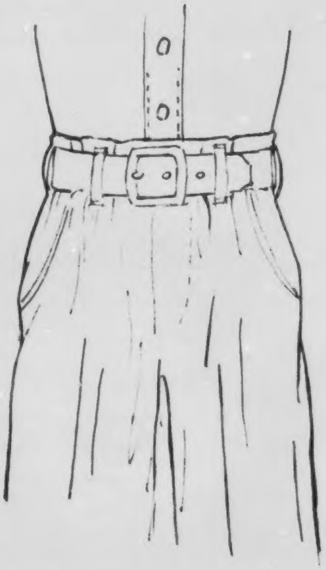
INFORMATION SHEET

II. Indications of needed alterations and their causes

A. Vertical folds--Result from excessive width

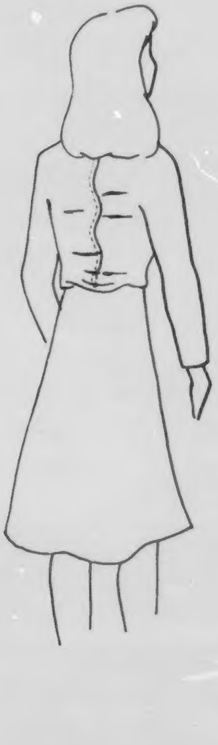
Examples

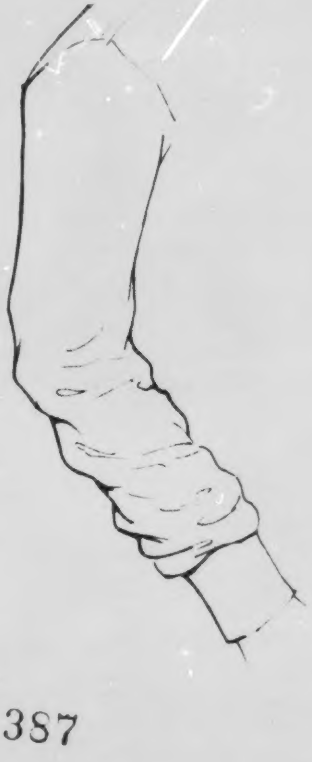




B. Horizontal folds--Caused by excessive length

Examples

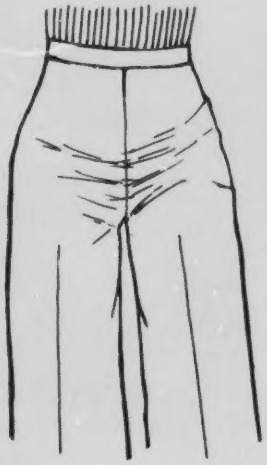




INFORMATION SHEET

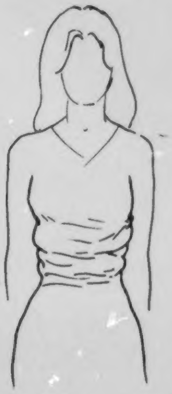
C. Creases--Denote shortness between certain points

Example



D. Fullness--Caused by tightness elsewhere

(NOTE: Dress is tight over hips causing excessive fullness at waist. The waist is not the problem, as may be the first impression; it is the hips.)



(NOTE: As an alteration specialist, exercise your right to refuse a garment that has little promise of proper fit.)

III. General rules to follow when altering ready-to-wear

A. Have customer put garment on when making alteration markings

B. Consider alteration only if the upper part of the garment fits fairly well

(NOTE: The fewer alterations made on a garment the better. Altering the bottom of a garment is usually easier than altering the top.)

C. Be sure the quality of the fabric justifies the expense of alteration

INFORMATION SHEET

C. Check the fabric's ability to adapt to alterations

Example: Excessive raveling; punch holes from needle on former stitching line

D. Consider if altering will destroy the fashion line of the garment

(NOTE: The style of the garment dictates what alterations can be made.)

E. Press all seams before resewing to make sure that former seamline and hem creases will not show

F. Do not fit the garment too tightly

(NOTE: Clothing that is too tight accents figure faults and will make a figure appear larger. Even a thin person will appear to have problem areas if clothing is too tight.)

G. Be symmetrical in your approach to alterations

Example: To decrease waist width, take in equal amounts on both darts and both side seams rather than taking total adjustment on just one side seam

H. Consider the grain line

(NOTE: It is possible to distort the grain line, causing the garment to hang incorrectly.)

I. Press garment before altering to determine if alteration is actually needed

(NOTE: Experienced alteration personnel believe that many alteration problems can be solved by pressing, involving no ripping of seams at all. Sometimes garments stretch out of shape on the hanger.)

J. Do not trim corners or seam allowances unless they are extreme

(NOTE: It is common practice to let a seam out after it has been taken in because of a mistake in fitting or a customer's change of mind.)

K. Count number of seams involved in alteration, multiply it by two, and then divide amount to be altered by this number

(NOTE: This will evenly distribute the alteration.)

Example: To taper shirt 2"
2 seams x 2 = 4
2" ÷ 4 = 1/2
Take shirt in 1/2" on each side

L. Measure adjustments from stitching line, not raw edge of seam

INFORMATION SHEET

IV. Industrial construction methods that interfere with alterations

A. Glued hems and seams

(NOTE: Attempt to release glue by steaming.)

B. Drill holes used to mark darts and pocket placement

(NOTE: Slashed darts also prevent moving darts.)

C. Notches in side seams

(NOTE: Notches used in industry are made by small cuts in the seam edge which prevent the seam from being "let out.")

D. Minimum use of fabric in seam allowance

E. Permanent pressing

(NOTE: Permanent creases prevent lengthening and letting out of hems and seams without an unsightly crease line. Synthetic fabrics are more prone to this than natural fibers.)

V. Ways to mark adjustment lines

(NOTE: Wax has been omitted from the list below because it has been known to leave marks on garments even after washing and/or ironing.)

A. Safety pins

(NOTE: Government regulations forbid cleaners to alter worn or dirty clothing. Clothes must be cleaned before they are adjusted; therefore, safety pins are used on worn clothing because straight pins fall out and chalk comes off during the cleaning process.)

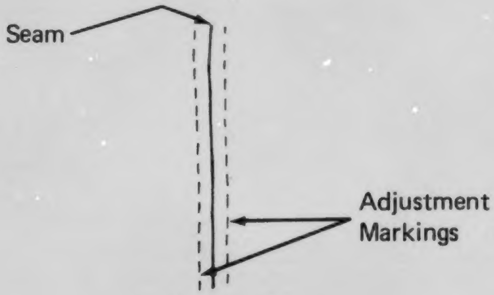
B. Straight pins

(NOTE: Straight pins are not as secure as other methods of marking. Some prefer to pin on the outside and then follow pins with chalk markings on the inside once the garment is removed.)

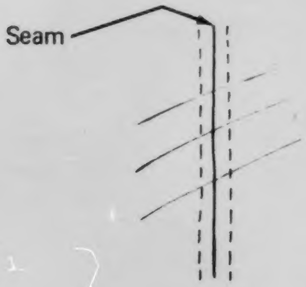
C. Chalk

VI. Adjustment markings

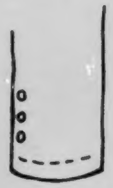
A. Lines parallel to seam--Take garment in to these lines



B. Lines parallel to seam with lines across seam--Let out garment the distance between the markings parallel to seam

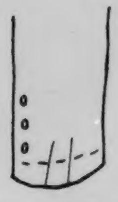


C. Lines parallel to edge of garment--Shorten garment to this line

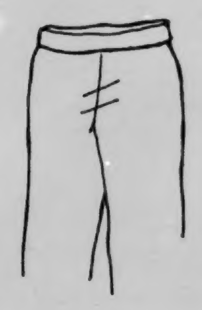


INFORMATION SHEET

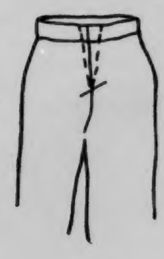
D. Lines parallel to edge of garment with lines perpendicular to edge of garment–Lengthen garment the distance between the markings parallel to seam

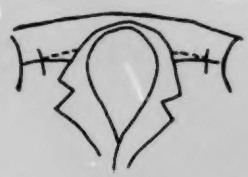


E. Two lines across seat seam--Shorten crotch using the measured distance between these two lines



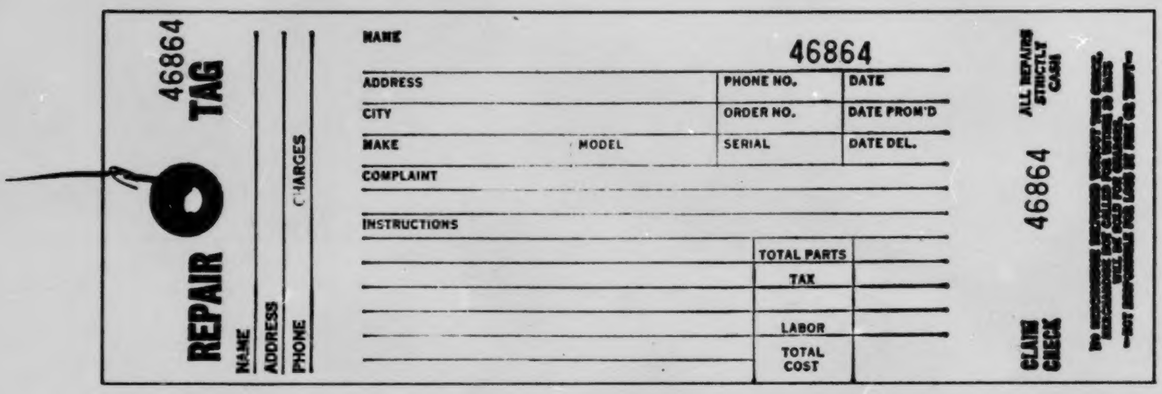
F. One line across seam used with other adjustment lines--Do not alter beyond this line





INFORMATION SHEET

(NOTE: The tag below is an example of what is filled out and often accompanies a garment.)



46864
REPAIR TAG
NAME
ADDRESS
PHONE
CHARGES

NAME
46864

ADDRESS	PHONE NO.	DATE
CITY	ORDER NO.	DATE PROM'D
MAKE MODEL	SERIAL	DATE DEL.

COMPLAINT

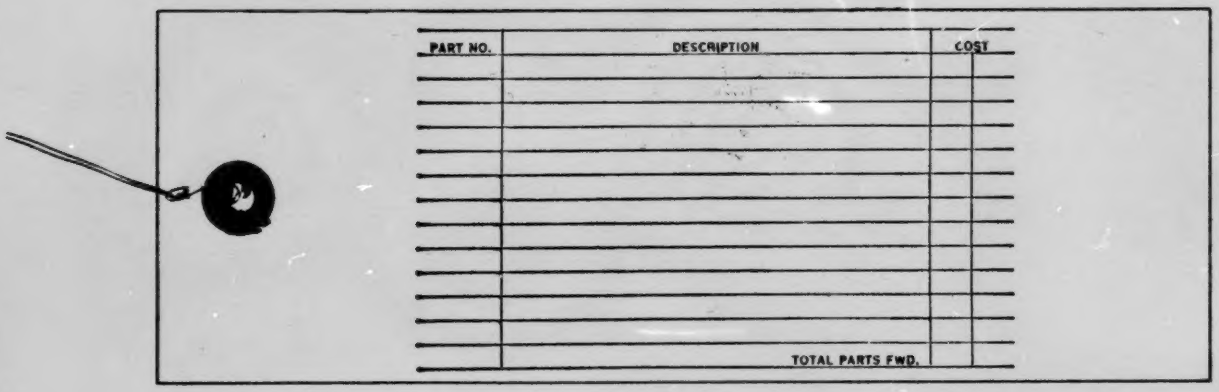
INSTRUCTIONS

TOTAL PARTS	
TAX	
LABOR	
TOTAL COST	

ALL REPAIRS STRICTLY CASH

46864

CLAIM CHECK



PART NO.	DESCRIPTION	COST
	TOTAL PARTS FWD.	

VII. Ways customers can indicate needed hem length on pants when not available for a fitting

A. Pants are pinned the amount of adjustment needed

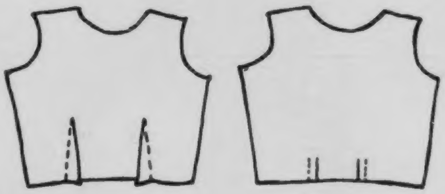
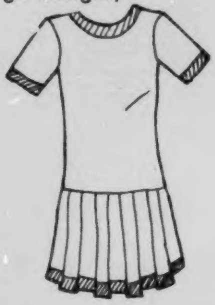
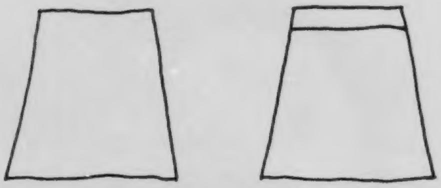
B. Measurement is given for outseam from top of waistband to desired length at floor

C. Measurement is given for inseam from crotch seam to desired length at floor

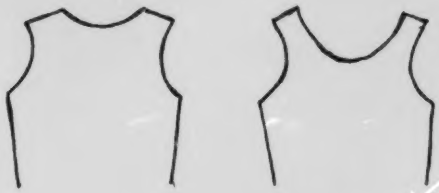
(NOTE: This method is not as accurate as the outseam measurement because the crotch fit varies more from pant to pant than the waist placement.)

INFORMATION SHEET

VIII. Common alteration problems and solutions

PROBLEM	SOLUTION
Collars or cuffs worn or stained	Turn underside of collar or cuff to top-side (NOTE: Check for stays in collar points which often prevent collar from being turned.)
Garment too tight around diaphragm	Change darts to tucks 
Skirt too short	Add band to skirt hem (NOTE: Adding bands elsewhere will help carry through design.)  Add yoke to top of skirt (NOTE: When using this method the skirt should be worn with an overblouse.) 

INFORMATION SHEET

PROBLEM	SOLUTION
Rips and holes	Attach pockets Apply applique Reweave (Job Sheet #18) Change seamline 
Former hemline crease	Sew decorative stitching, ribbon, or tape over crease (NOTE: White vinegar and a hot iron on the crease may remove former hemline crease.)

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #1--ORGANIZE WORK LOAD

I. Materials and equipment

A. Various garments needing repairs or alteration

B. Table or other work space

C. Iron and ironing board

(NOTE: All equipment, garments, and sewing supplies should be set up close together to allow for a smoother work flow and to save both time and energy.)

II. Procedure

A. Clear off work area enough to drape several separate piles of garments

B. Read tag on garment to determine job needed on garment and date to be finished (Figures 1 and 2)

FIGURE 1

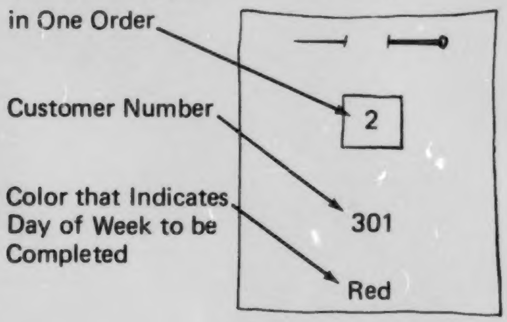
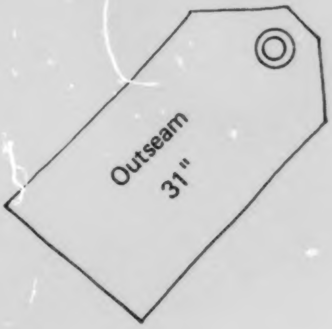

Number of Items in One Order
Customer Number
Color that Indicates Day of Week to be Completed
2
301
Red

FIGURE 2



C. Sort garments into different piles

1. Consider date on tag if work load is heavy and not all adjustments can be made in one day

2. Keep similar needed operations together, such as zipper repair, waist adjustments, and hems

(NOTE: If a garment needs more than one operation, adjust hem first and then complete other adjustment; this may vary, depending upon company policy.)

JOB SHEET #1

3. Place garments in same direction

   Example: Place all collars up
   Place all waistbands up

4. Place garments flat in a neat and orderly manner

D. Within an individual pile sort garments into colors and into piles for hand or machine stitching

(NOTE: This helps prevent excess thread changing on sewing machine.)

E. Do all similar motions and operations at one time as you progress through your work

Example: Turn all garments inside out at one time
Rip all hems at one time
Press all hems at one time

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #2--TAPER SHIRT

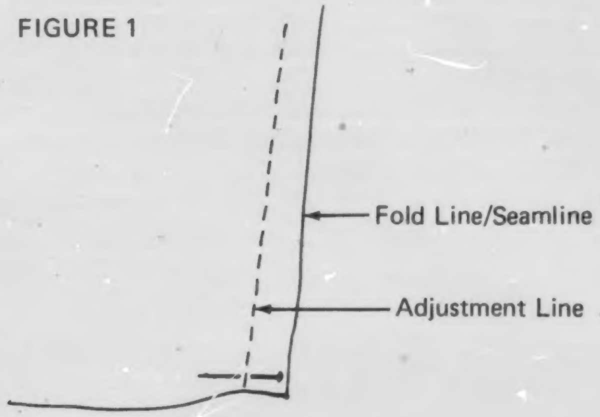
I. Materials and equipment

- A. Shirts marked for adjustment
- B. Scissors
- C. Measuring gauge
- D. Pins
- E. Sewing machine

II. Procedure

- A. Transfer adjustment lines to inside of shirt
- B. With RIGHT sides together pin shirt hem together on adjustment line, having the side seam at the fold (Figure 1)

FIGURE 1

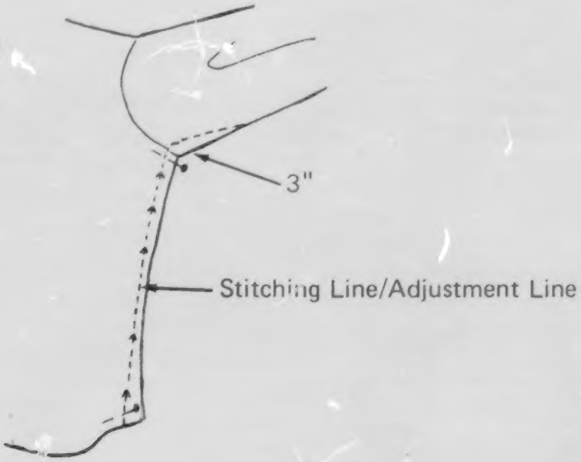


- C. Pin shirt at underarm, matching seams

JOB SHEET #2

D. Begin sewing at the bottom and continue sewing into sleeve for approximately 3" (Figure 2)

FIGURE 2



(NOTE: Stitching should merge into sleeve seam.)

E. Trim seam if necessary

(NOTE: If a close fit is desired, it may be necessary to sew curved or straight darts in the back of the shirt.)

F. Finish seam if necessary

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #3--SHORTEN LONG SHIRT SLEEVES AT CUFF AREA

(NOTE: In this job sheet you work with shortening the sleeve from the cuff. Some prefer to shorten the sleeve from the top of the sleeve. If this is done, check to be sure the sleeve is not tapered.)

I. Materials and equipment

   A. Shirts marked for sleeve adjustment

   B. Seam ripper

   C. Measuring gauge

   D. Pins

   E. Straightedge

   F. Scissors

   G. Chalk

   H. Sewing machine

II. Procedure

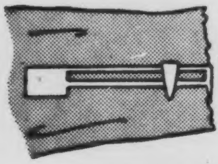
   A. Remove stitches that hold cuff to shirt sleeve

   (NOTE: It is best to do one cuff at a time so that you do not sew the wrong cuff on a sleeve and so that you have reference to how the cuff was put on.)

   B. From raw edge of sleeve, measure amount that needs to be shortened (Figure 1)

   (NOTE: If you measure from the raw edge, this allows same amount of seam allowance used initially.)

FIGURE 1



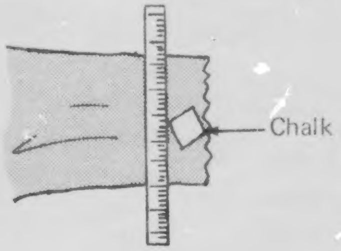
400

JOB SHEET #3

C. Lay shirt sleeve flat and mark cutting line (Figure 2)

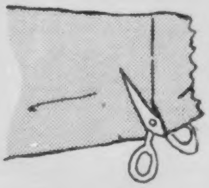
(NOTE: If sleeves are shortened a great deal and interfere with placket function or appcarance, it may be necessary to move placket up.)

FIGURE 2



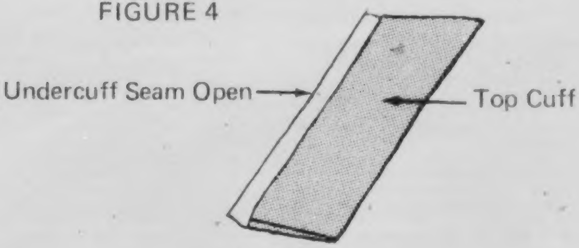
D. Cut along chalked line (Figure 3)

FIGURE 3



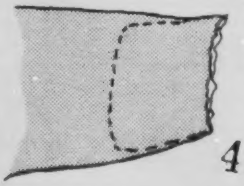
E. Flatten undercuff seam open with fingers (Figure 4)

FIGURE 4



F. Place underside of cuff to inside of sleeve, making sure that placement is correct (Figure 5)

FIGURE 5



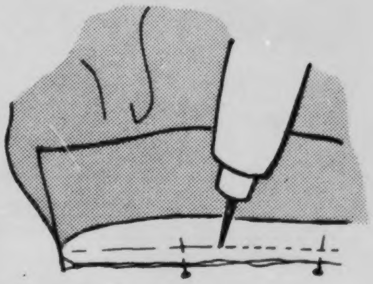
JOB SHEET #3

G. Pin cuff in place, matching edges and placing tucks and gathers as necessary or as they were before

(NOTE: It may be necessary to add tucks or gathers or to make adjustments in the seamline so the cuff will fit the sleeve properly. If this procedure is necessary, tucks or gathers should be added near the button and/or buttonhole. The tucks should fold toward the outside.)

H. Sew along cuff crease made from former seamline (Figure 6)

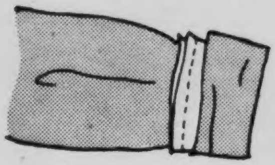
FIGURE 6



I. Remove pins

J. Pull cuff out flat with shirt (Figure 7)

FIGURE 7



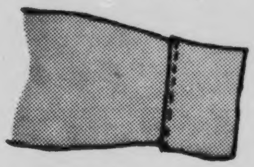
K. Tuck seam into cuff area

L. Pull top cuff over seams

M. Sew through top cuff close to edge, closing cuff (Figure 8)

(CAUTION: Be sure to mark cuff that was shortened so that you don't shorten the same one again by mistake.)

FIGURE 8



(NOTE: Some people skip steps E through J, tucking the sleeve seam into the cuff and sewing through all thicknesses with one row of stitching. However, this method takes more precision.)

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #4--SHORTEN LONG SLEEVES TO SHORT SLEEVES

(NOTE: This job sheet includes the procedure for shortening long sleeves which are hemmed regularly and the procedure for shortening long sleeves which are hemmed with a mock cuff.)

I. Materials and equipment

  A. Shirts needing alteration

  B. Ruler

  C. Measuring gauge

  D. Scissors

  E. Chalk

  F. Sewing machine

  G. Pins

II. Procedure to shorten and hem regularly

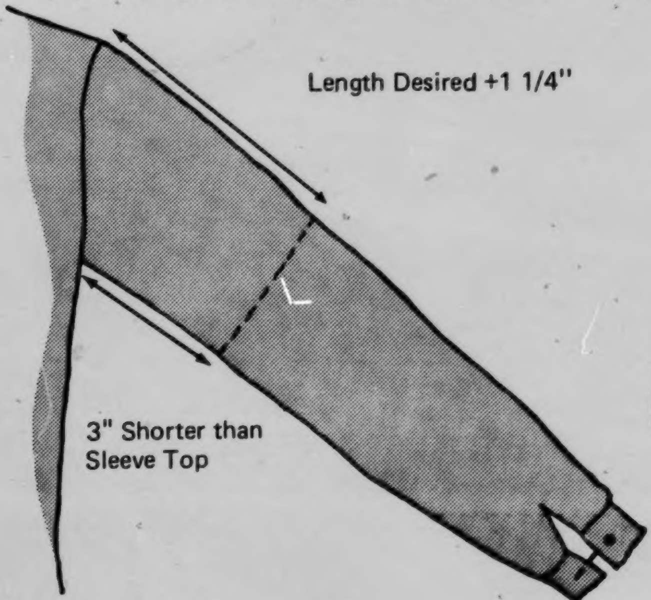
  A. Measure the length desired plus 1 1/4" for hem (Figure 1)

  (NOTE: The average short sleeve measures 10".)

  B. Measure the underarm seam 3" shorter than the top of the sleeve (Figure 1)

  C. Draw a line across the sleeve connecting these two measurements (Figure 1)

FIGURE 1



JOB SHEET #4

D. Cut sleeve along this line

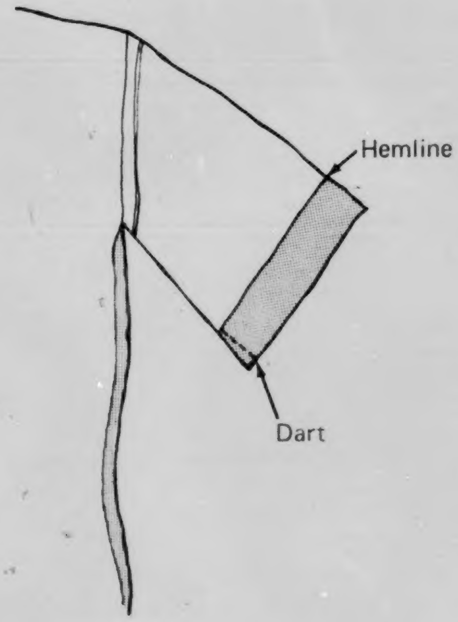
E. Turn sleeve under 1 1/4"

F. Turn raw edge under 1/4"

G. Stitch hem in place through all layers

(NOTE: Any fullness should be worked in at the seam. If fullness exceeds 1/4", machine stitch a dart at the hemline before stitching hem in place. See Figure 2.)

FIGURE 2



H. Press hem

III. Procedure to shorten and hem with a mock cuff

A. Measure the length desired plus 1 1/2" for mock cuff (Figure 3)

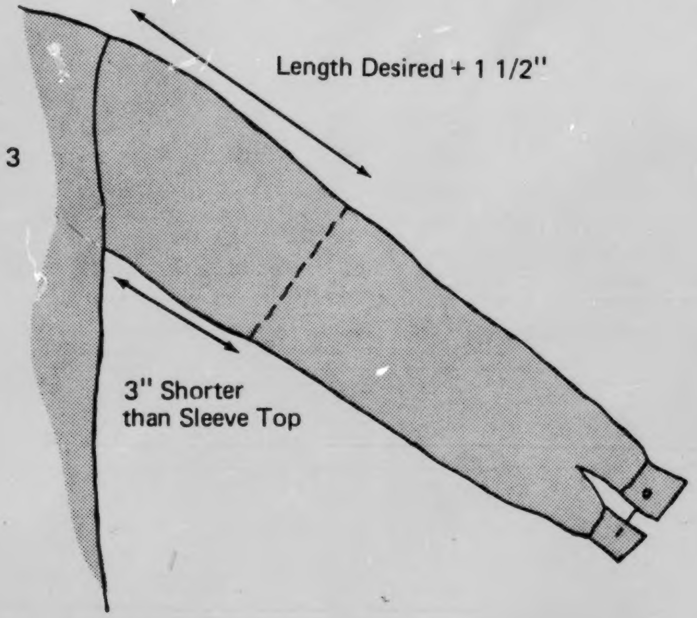
(NOTE: The average short sleeve measures 10".)

B. Measure the underarm seam 3" shorter than top of sleeve (Figure 3)

JOB SHEET #4

C. Draw a line across sleeve, connecting these two measurements (Figure 3)

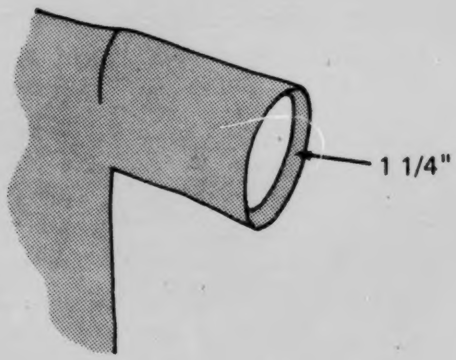
FIGURE 3


Length Desired + 1 1/2"
3" Shorter than Sleeve Top

D. Cut sleeve along this line

E. Turn sleeve hem edge under 1 1/4" (Figure 4)

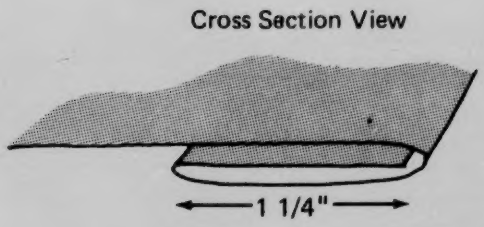
FIGURE 4



JOB SHEET #4

F. Turn sleeve hem edge under an additional 1 1/4" (Figure 5)

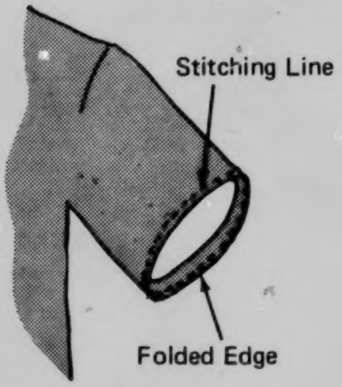
FIGURE 5


Cross Section View
1 1/4"

G. Stitch 1/4" from bottom folded edge (Figure 6)

(NOTE: Check to make sure that the raw edge is caught in this stitching.)

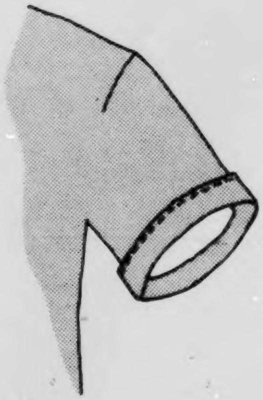
FIGURE 6


Stitching Line
Folded Edge

JOB SHEET #4

H. Turn to right side by pulling cuff down from inside of sleeve (Figure 7)

FIGURE 7



I. Press

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #5--PREPARE PANTS FOR HEMMING

I. Materials and equipment

A. Seam ripper

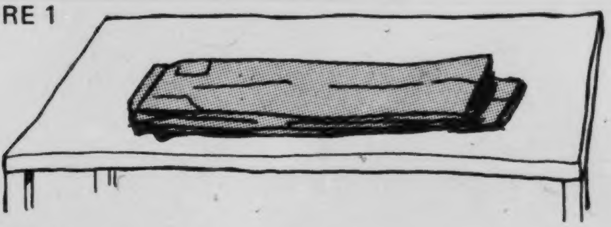
B. Steam press or steam iron

C. Work table

II. Procedure

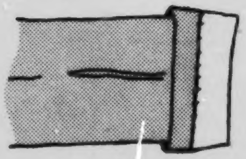
A. Move stack of pants to area where it is easy to work on hems (Figure 1)

FIGURE 1



B. Turn pant leg so that hem is visible (Figure 2)

FIGURE 2



C. Find end of hem stitch thread (usually near a loose loop) and pull until total hem is undone

(NOTE: You may need tip of seam ripper to help locate end of thread.)

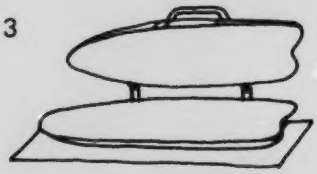
D. Proceed to ravel all needed hems

(CAUTION: All pant hems may not need to be undone if you are working with customers who have one leg shorter than the other.)

JOB SHEET #5

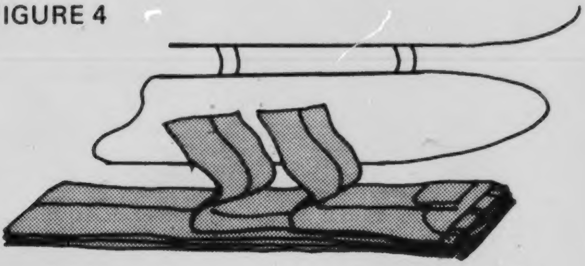
E. Carefully move stack of pants to the pressing machine (Figure 3)

FIGURE 3



F. Press hemmed edges flat without removing pants from stack (Figure 4)

FIGURE 4



G. Move pressed stack of pants back to cleared work area

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #6--MARK PANT HEMS

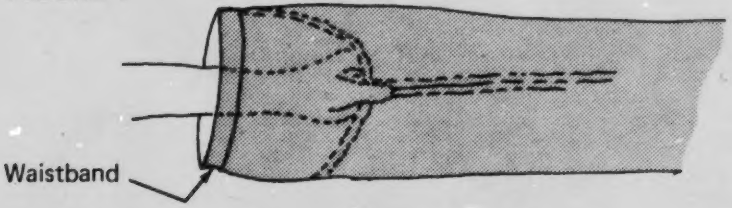
I. Materials and equipment

- A. Unraveled, pressed pant hems
- B. Chalk
- C. Ruler
- D. Scissors

II. Procedure for marking

- A. Place stack of pants on hard surfaced work table
- B. Hold crotch seam from inside (Figure 1)

FIGURE 1

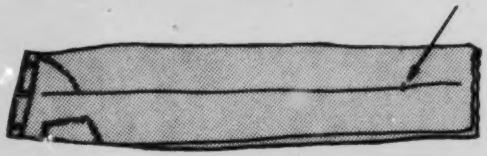


- C. Pull on each leg inseam while holding crotch seam
- D. Pat legs flat while holding crotch seam

  (NOTE: Holding on crotch seam helps determine if legs are cut the same length.)
- E. Release hold from crotch seam
- F. Indicate pant length using chalk mark on the outseam facing up (Figure 2)

  (NOTE: Pant length is determined by inseam or outseam measurement or by pins used for marking.)

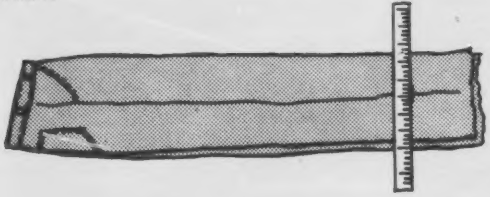
FIGURE 2



JOB SHEET #6

G. Place ruler across pant leg with edge along marking (Figure 3)

FIGURE 3



H. Hold ruler very firmly on pants

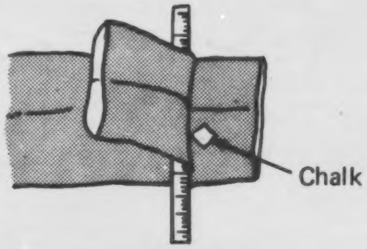
I. Mark pants along ruler edge

J. Lift top pant leg

K. Mark inside seams (Figure 4)

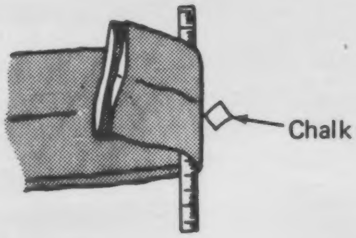
(NOTE: Chalk will mark both sides at the same time.)

FIGURE 4



L. Lift both pant legs and mark other outseam (Figure 5)

FIGURE 5



M. Measure down 2 1/2" - 3" from chalked line

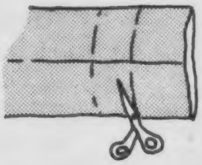
N. Mark as you did the first lines

JOB SHEET #6

O. Cut off fabric from one leg at a time at this line (Figure 6)

(NOTE: This hem depth allows for mistakes.)

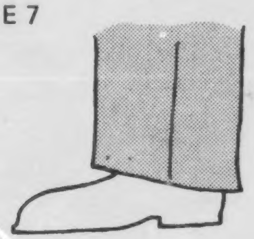
FIGURE 6



III. Procedure for marking angled hems (Figure 7)

(NOTE: This method of hemming is a current style.)

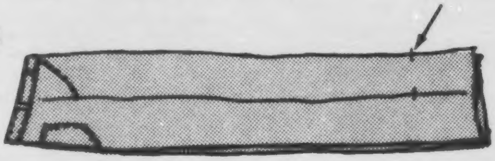
FIGURE 7



A. Indicate pant length using chalk mark on outseam facing up

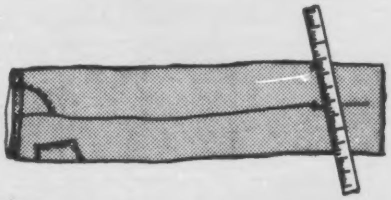
B. Mark a short line straight across on front seam (Figure 8)

FIGURE 8



C. Leaving end of ruler at front fold marking, pivot ruler down so that hem on back will be estimated 1/2" - 3/4" lower than front (Figure 9)

FIGURE 9



JOB SHEET #6

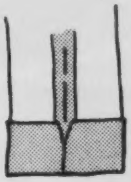
D. Draw line from front fold marking to back fold

E. Place ruler on other side of chalked line and mark other lines as in "Procedure for Marking" steps F through K

F. Mark hem depth as in "Procedure for Marking" steps L through N

(NOTE: While sewing, it may be necessary to undo inseam slightly to avoid pulling on back hem. If this is done, it may be necessary to press a dart in the center front to absorb the split. See Figure 10. If hem is fuller than garment, the excess can be eased into the available space, or a dart can be sewn at the front and/or back fold[s] to take up excess fabric.)

FIGURE 10



IV. Procedure for marking cuffs on pants

(NOTE: Cuffs can be sewn on the slant but usually are sewn straight across.)

A. Indicate pant length using short chalk mark on the outseam facing up (Figure 11, Point A)

B. Mark on outseam 2" down from pant length mark (Figure 11, Point B)

C. Mark on outseam 2" from this line (Figure 11, Point C)

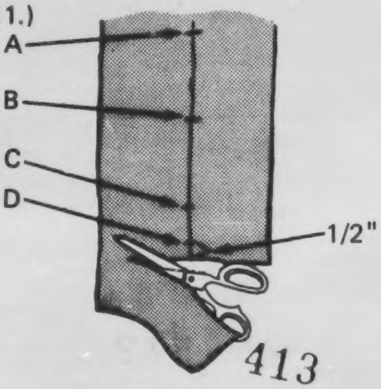
D. Mark on outseam 1" from last line (Figure 11, Point D)

E. Extend points B, C, and D across pant leg with ruler and chalk as indicated in "Procedure for Marking" steps F through K

F. Cut off pant leg leaving about 1/2" from last marked line

(NOTE: See Figure 11.)

FIGURE 11



JOB SHEET #6

V. Procedure for marking hems which allow for additional length

(NOTE: This method is used for growing children.)

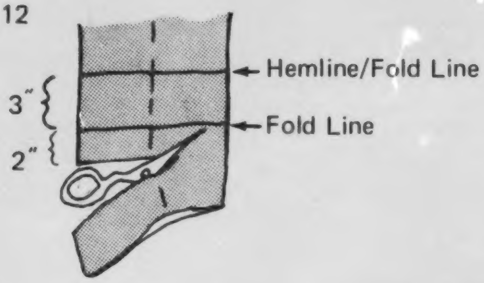
A. Indicate pant length using short chalk mark on outseam facing up

B. Make another mark on outseam 3" down from hemline which indicates hem depth

C. Extend these points to lines as indicated in "Procedure for Marking" steps F through K

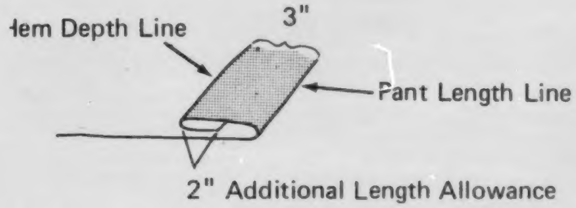
D. Cut off each pant leg, leaving about 2" from last marked line (Figure 12)

FIGURE 12


Hemline/Fold Line
3"
Fold Line
2"

(NOTE: When actually hemming pants, you will fold twice and then hem. See Figure 13.)

FIGURE 13


Hem Depth Line
3"
Pant Length Line
2" Additional Length Allowance

Cross Section View

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #7--HEM PANTS

(NOTE: Depending on type of fabric and/or customer's wishes, pants may need to be stitched by hand.)

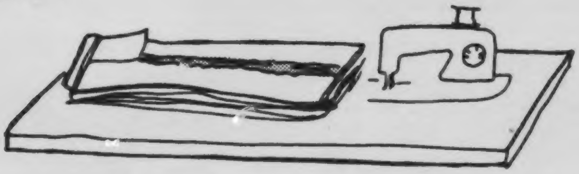
I. Materials and equipment

- A. Pants marked for hemming
- B. Straight stitch sewing machine
- C. Blind stitch machine

II. Procedure

- A. Turn all pant legs inside out, stacking them neatly
- B. Carry stack of pants to sewing machine
- C. Position stack with leg ends near machine (Figure 1)

FIGURE 1



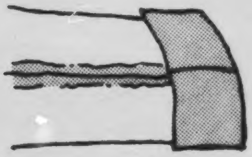
- D. Hem pants

  (NOTE: Some fabrics are too sensitive to be hemmed on the machine; the stitching shows too much. These garments will need to be hemmed by hand.)

  1. Hem with single layer of fabric

     a. Fold hem up along fold line (Figure 2)

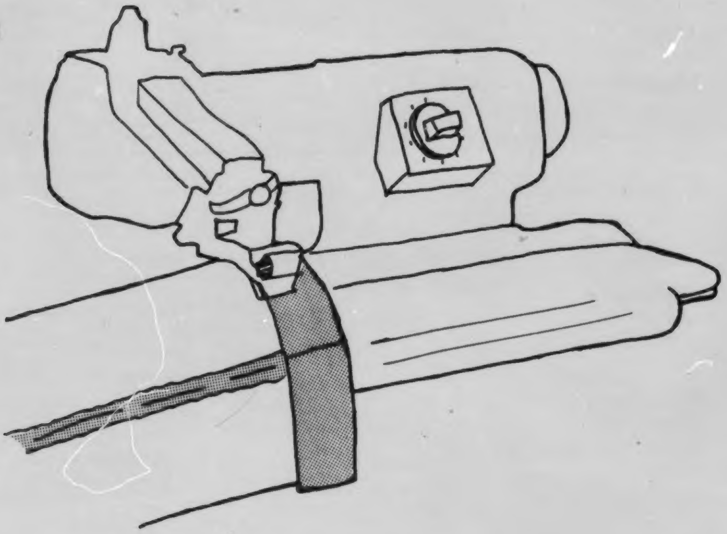
FIGURE 2



JOB SHEET #7

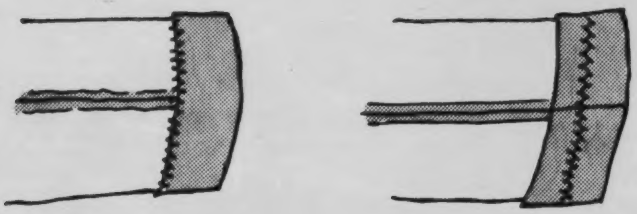
b. Slip hem up around blind stitch machine bed (Figure 3)

FIGURE 3



c. Position hem so that needle of machine falls into hem, close to cut edge (Figure 4)

FIGURE 4



Correct

Incorrect

d. Activate machine and hem about 4" of the pant leg

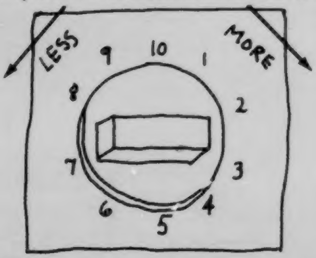
e. Look at the stitching from the right side of the garment to make sure that stitching catches and that stitches are not too deep

(NOTE: Do not remove garment from machine to check stitching.)

JOB SHEET #7

f. Adjust hem depth on machine if needed (Figure 5)

FIGURE 5



g. Sew total distance of hem, overlapping about 1" over beginning stitches

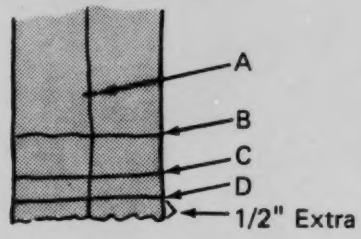
(NOTE: When sewing heavy fabrics, such as some denims, it may be necessary to sew over the inseam and outseam by hand to prevent the blind stitch needle from breaking.)

2. Hem with cuffs

a. Fold hem to inside along line "B" (Figure 6)

(NOTE: Pants are shown right side out to illustrate marking. Point "A" is the actual length of the pants.)

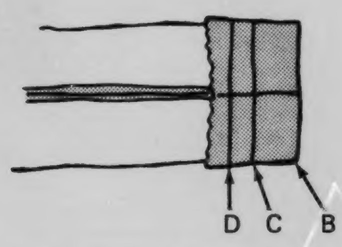
FIGURE 6



b. Turn pants inside out

c. Sew along line "D," using a regular machine or a blind stitch machine (Figure 7)

FIGURE 7



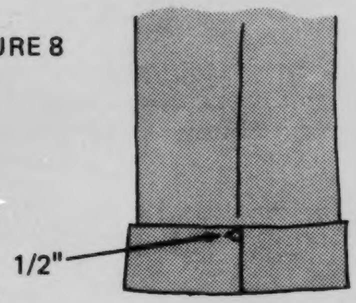
d. Fold cuff up with bottom edge along line "C" (Figure 7)

JOB SHEET #7

e. Stitch in the ditch along each seamline of cuff from the top of cuff down 1/2", using regular stitch (Figure 8)

(NOTE: This will secure the cuff.)

FIGURE 8



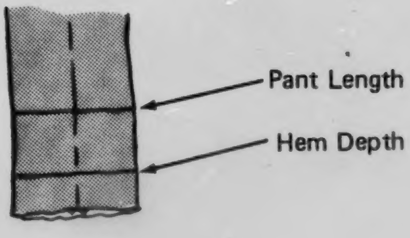
3. Hem with double layer of fabric

(NOTE: This method is used for growing children. The additional fold beyond the hem depth allows length for later use.)

a. Turn hem to inside along the hem depth line (Figure 9)

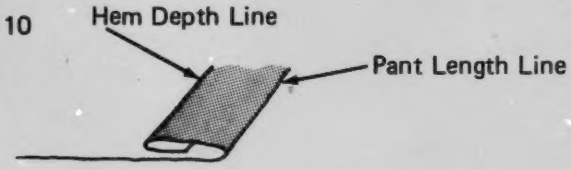
(NOTE: Pants are shown right side out to illustrate markings.)

FIGURE 9



b. Turn hem to inside once again along pant length line (Figure 10)

FIGURE 10

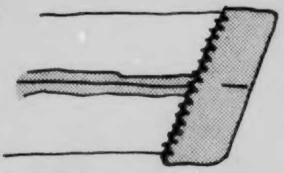


Cross Section View

JOB SHEET #7

c. Blind stitch along fold line (Figure 11)

FIGURE 11



E. Turn all hemmed pants right side out

F. Deliver pants to presser

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #8--LENGTHEN HEM USING FACING

(NOTE: This method is used for lengthing garments that do not have adequate fabric length for a hem.)

I. Materials and equipment

   A. Garments to be lengthened

   B. Commercial hem facing

   C. Pins

   D. Threaded sewing machine

   E. Blind stitch machine

   F. Iron

II. Procedure

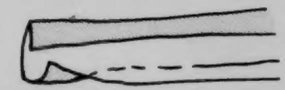
   A. Remove stitches from hem

   B. Steam press to remove crease from hem

   C. Mark new length of garment, allowing at least 1/2" seam allowance on bottom

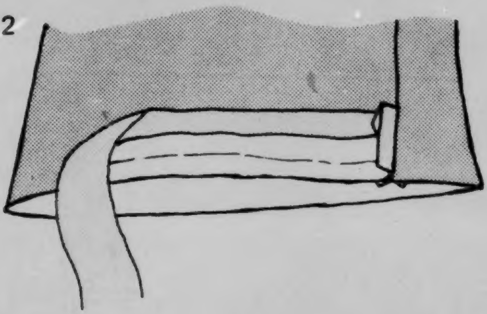
   D. Unfold one edge of commercial facing (Figure 1)

FIGURE 1



   E. Place unfolded edge of facing along hem edge, right sides together, turning end in about 1/4" at inseam (Figure 2)

FIGURE 2



JOB SHEET #8

F. Pin facing in place at side seam

G. Machine stitch 3/8" from edge or follow opened crease of facing, positioning garment and facing as you sew (Figure 3)

(NOTE: Some prefer to leave crease flat on facing and sew close to edge. See Figure 4.)

FIGURE 3

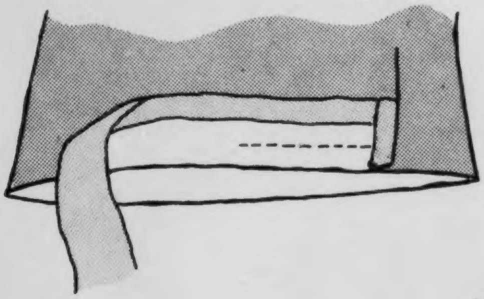
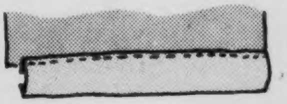


FIGURE 4



H. Lap cut edge over fold at seam to finish stitching on facing

I. Stitch hem with blind stitch machine or by hand

J. Final press garment or deliver garment to presser

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #9--ADJUST BACK WAIST ON PANTS

I. Materials and equipment

A. Pants needing waist adjustment

(NOTE: These are usually tagged and marked with chalk.)

B. Seam ripper

C. Sewing machine

D. Thread to match pants

E. Pins

II. Procedure for undoing waist

(CAUTION: Do not rip back seam before completing alteration!)

A. Turn all pants inside out

B. Remove back belt loop (if there is one) from the first pair of pants and place in pocket

(NOTE: Some pant companies do not bother to sew the back loop on and just include it in the pocket.)

C. Rip tacking that holds waist facing down in the center back

D. Unfold waist facing up from waistband

E. Check marking on pants to determine if pants are to be taken in or let out

F. Pin at pant/waistband intersection, matching seams (Figure 1)

FIGURE 1

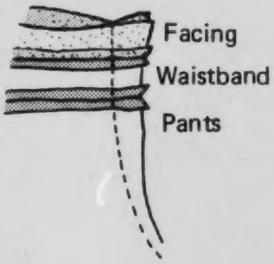
Finished back waistband intersection that has been matched

Finished back waistband intersection that has not been matched

JOB SHEET #9

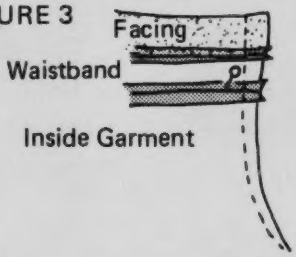
1. Working from the inside of the garment, place right sides together so that the back seam lies flat (Figure 2)

FIGURE 2


Facing
Waistband
Pants

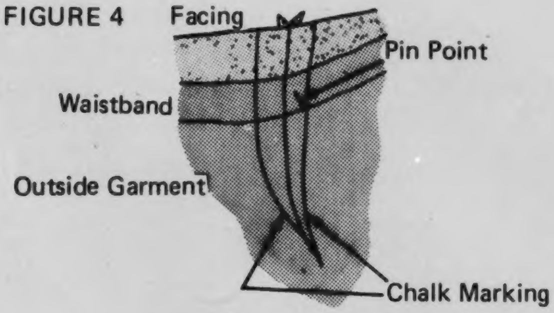
2. Stick pin straight through seamline that joins waistband and pants, along adjustment marking (Figure 3)

FIGURE 3


Facing
Waistband
Inside Garment

(NOTE: Marking is on outside of garment and you are working on inside of garment. You must check if the pin is going through the adjustment marking by looking on the right side of the garment. See Figure 4.)

FIGURE 4


Facing
Pin Point
Waistband
Outside Garment
Chalk Marking

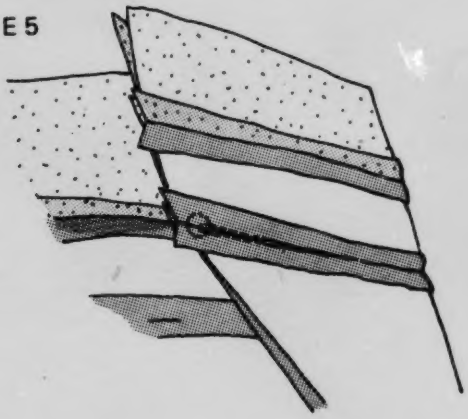
(NOTE: Some prefer to transfer outside markings to inside by following outside markings with pins and following pins with chalk on the inside.)

3. Continue pushing pin through other layer of garment through its seamline and along chalked marking

JOB SHEET #9

4. From underneath, follow pin along seamline (Figure 5)

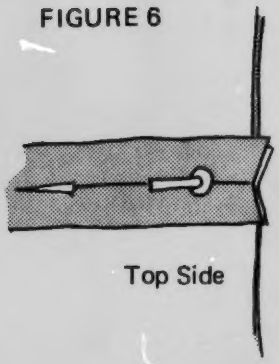
FIGURE 5



5. Stick pin through seamline from underneath

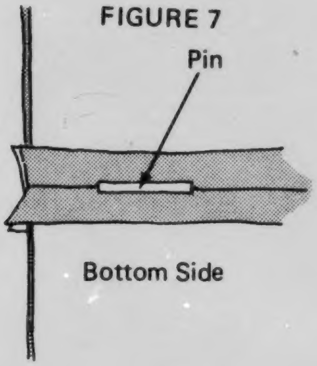
6. Push pin through top seamline (Figures 6 and 7)

FIGURE 6



Top Side

FIGURE 7



Bottom Side

(NOTE: This method of pinning assures that seam is held in place and that it matches.)

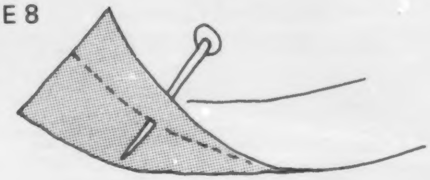
JOB SHEET #9

G. Pin occasionally along remaining adjustment line, matching markings on both sides

1. Push pin straight through marking on first layer

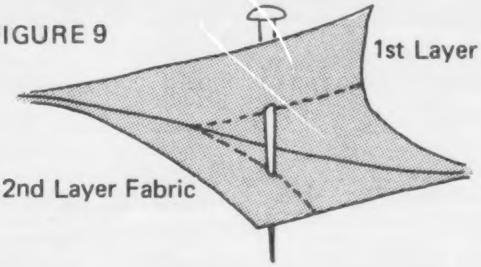
   (NOTE: Again you must check that the pin is going through marking made on outside of garment. See Figure 8.)

FIGURE 8


Chalk Marking Underneath

2. Pin straight through marking on second layer (Figure 9)

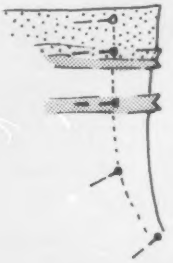
FIGURE 9


1st Layer Fabric
Chalked Marking
2nd Layer Fabric

3. Lay pin over

4. Push point through both layers of fabric (Figure 10)

FIGURE 10

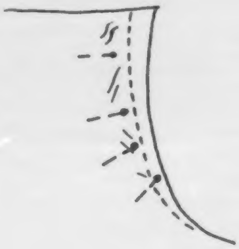


JOB SHEET #9

H. Pin if seam does not lie flat (Figure 11)

(NOTE: It may be necessary to deviate slightly from the chalked line.)

FIGURE 11



III. Procedure for resewing back waist (option 1)

(NOTE: Anytime you alter a garment it is best to reconstruct it using the same method that was originally used.)

A. Sew from crotch seam up through waistband facing, following where pins first enter fabric for guide (Figures 12, 13, and 14)

(NOTE: Where new and former seams merge is determined by marking on right side of garment which is done during customer fitting.)

FIGURE 12

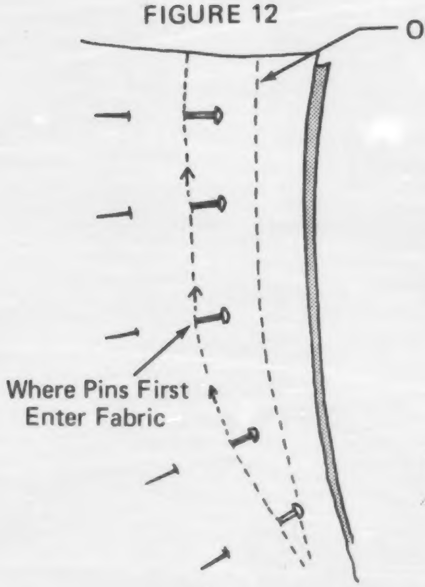
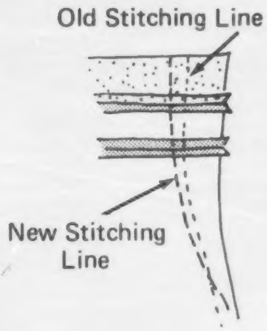
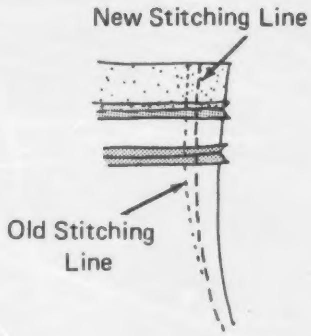

Old Sewing Line
Where Pins First Enter Fabric

FIGURE 13


Old Stitching Line
New Stitching Line

MAKE WAIST SMALLER

FIGURE 14


New Stitching Line
Old Stitching Line

MAKE WAIST LARGER

JOB SHEET #9

B. Remove former stitching line from point where sewing lines merged to top of facing

C. Finger press new seam open

D. If width of facing seam is more than 3/4" wide, pull corners of facing to seamline and tack into place (Figures 15 and 16)

FIGURE 15

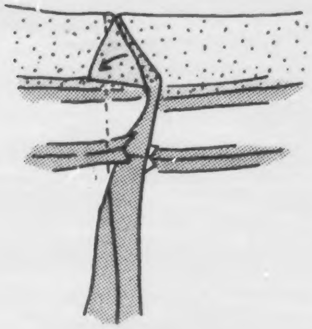
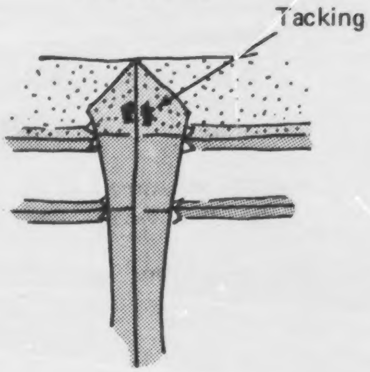


FIGURE 16



(CAUTION: Do not trim seam. If person gains weight pants can be adjusted again.)

E. Fold facing to its original position over waistband

F. Stitch facing down to waistband by stitching in the ditch vertically through center back seam

G. Sew belt loop back on to center back seam following method used to sew other belt loops onto pants

IV. Procedure for resewing backwaist (option 2)

A. Sew from crotch seam up to facing following where pins first enter fabric as a guide

B. Backstitch at facing edge

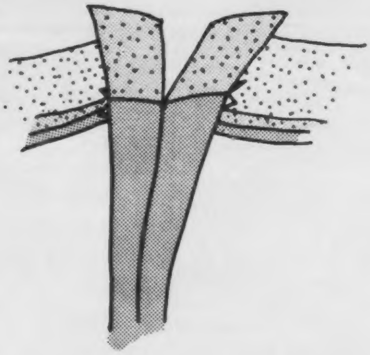
(NOTE: Do not stitch or backstitch on facing.)

C. Remove former row of stitching from point where sewing lines merged to top of facing

JOB SHEET #9

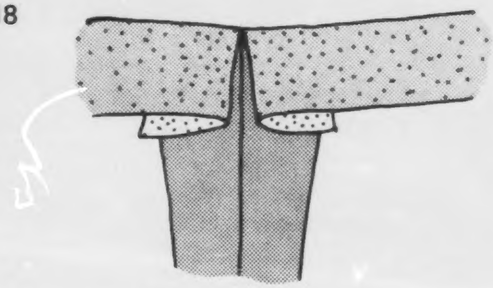
D. Finger press seam open (Figure 17)

FIGURE 17



E. Fold facing down (Figure 18)

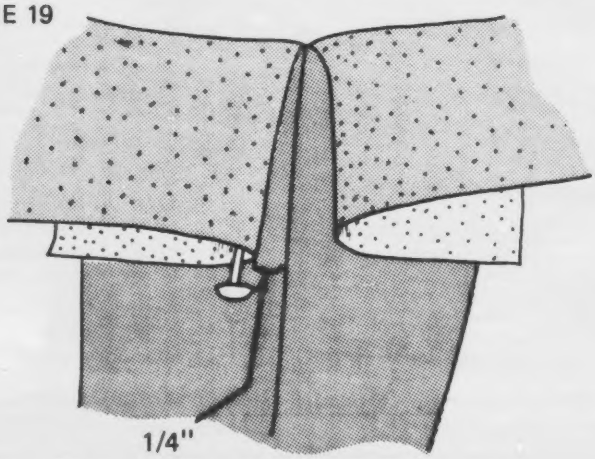
FIGURE 18



F. Pin inside edge of fold of facing to seam allowance about 1/4" from seam (Figure 19)

(CAUTION: Do not catch outside fabric of pants on pin.)

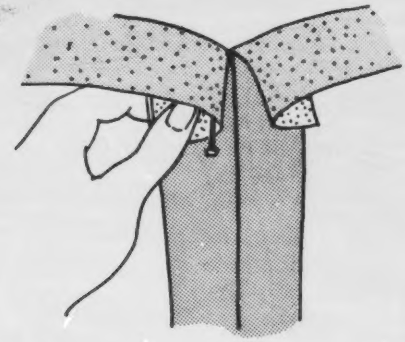
FIGURE 19



JOB SHEET #9

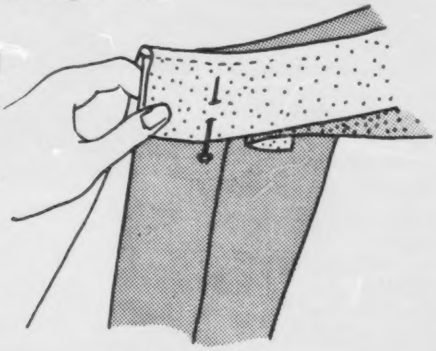
G. Hold facing and seam allowance together between thumb and (Figure 20)

FIGURE 20



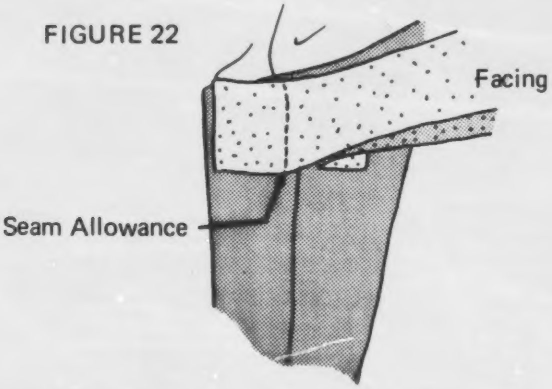
H. Pull pants and top facing away, exposing just the two layers: seam and facing end (Figure 21)

FIGURE 21



I. Sew facing and seam allowance together using the placement as a sewing line guide (Figure 22)

FIGURE 22

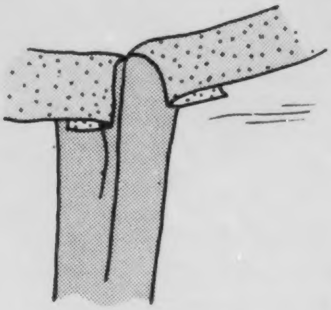


(CAUTION: Be sure not to sew any other layers of fabric to the seam allowance and the waist facing.)

JOB SHEET #9

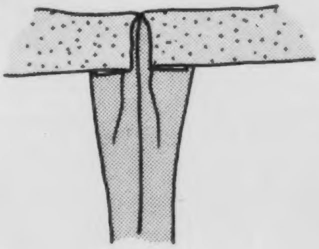
J. Return facing and pant to original position (Figure 23)

FIGURE 23



K. Sew other side of facing end to seam allowance in the same manner (Figure 24)

FIGURE 24



ALTERATION OF READY-MADE CLOTHING
UNIT V

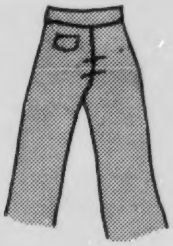
JOB SHEET #10--SHORTEN CROTCH OF PANTS

(NOTE: This procedure is used for both men's and women's clothing.)

I. Materials and equipment

   A. Pants marked for shortened crotch (Figure 1)

FIGURE 1



   B. Seam ripper

   C. Measuring gauge

   D. Chalk

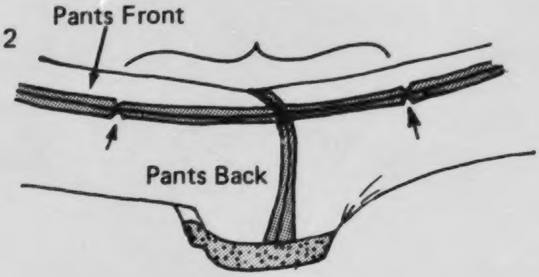
   E. Sewing machine

II. Procedure

   A. Measure the distances between the two adjustment lines on the seat of the pants

   B. Undo inside seam of each leg from notch to crotch (Figure 2)

FIGURE 2

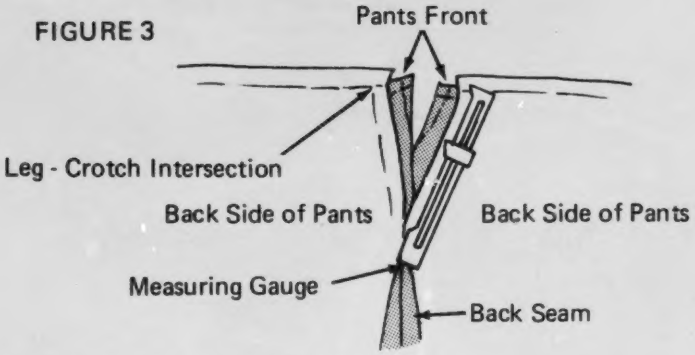


   C. Undo the seat seam a few inches

JOB SHEET #10

D. Take measurement from Step A and apply it into the seat area of the pants from the leg/crotch seam intersection (Figure 3)

FIGURE 3


Pants Front
Leg - Crotch Intersection
Back Side of Pants
Back Side of Pants
Measuring Gauge
Back Seam

E. Mark measurement with chalk

F. Place chalk marking along former seamline of pants crotch front and pin (Figures 4 and 5)

FIGURE 4

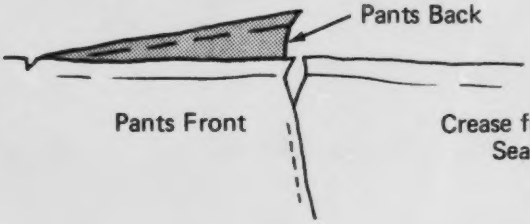
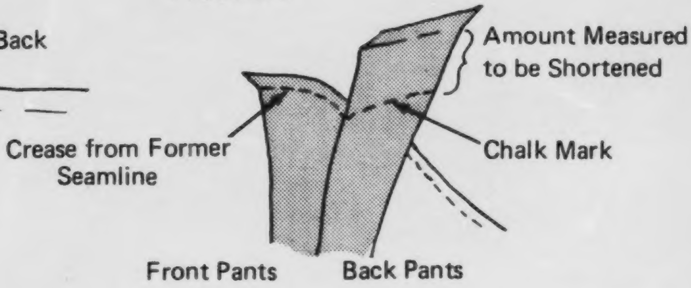

Pants Back
Pants Front

FIGURE 5


Amount Measured to be Shortened
Crease from Former Seamline
Chalk Mark
Front Pants
Back Pants

G. Sew from notch to crotch

H. Do the other leg using the same procedure

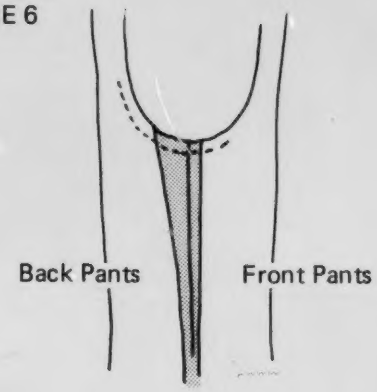
I. Trim the seam allowance if it is excessive

(CAUTION: Do not trim too close in case alteration needs additional adjustments.)

JOB SHEET #10

J. Sew from seat through crotch (Figure 6)

FIGURE 6


Back Pants
Front Pants

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #11--TAPER PANT LEG

(NOTE: This job sheet includes procedures for tapering pant legs to the ankle and to the knee. Pant leg tapering will vary according to current style or desired appearance.)

I. Materials and equipment

  A. Pants marked for tapering

  (NOTE: Pin fit on customer, beginning on outside of leg at hip line. Pin on inside of leg, beginning at knee. EQUAL amounts of alteration should be taken from inseams and outseams from knee to ankle.)

  B. Sewing machine

  C. Thread of matching color

  D. Tailor's chalk

  E. Yardstick

II. Procedure for tapering to the ankle

  (NOTE: This procedure will produce a straight-legged pant.)

  A. Remove hem

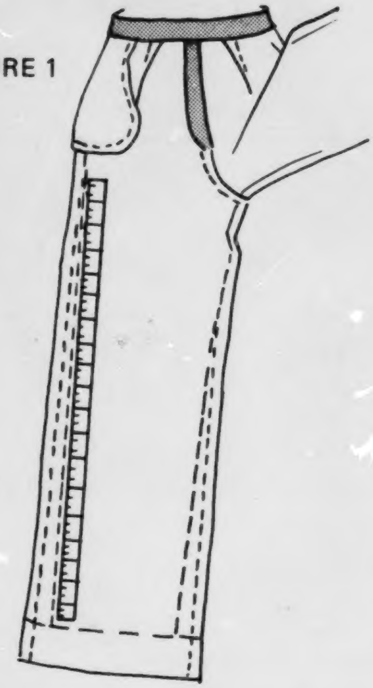
  B. Transfer alteration markings to the inside using chalk (Figure 1)

  C. Flatten area out between hip line and bottom of pant (Figure 1)

JOB SHEET #11

D. Draw taper lines to the hemline to provide an easy and accurate stitching line (Figure 1)

FIGURE 1



E. Mark the new seamline between the hemline and cut edge

(NOTE: The hem seam allowance is marked separately to ensure a smooth unpuckered hem. This step is accomplished by removing seamline in hem allowance and folding the hem allowance up with wrong sides together, marking the cut edge at the point of the new seam width. See Figure 2. The hem is next unfolded and the new seamline marked. See Figure 3.)

FIGURE 2

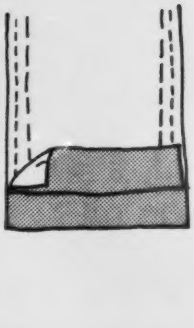
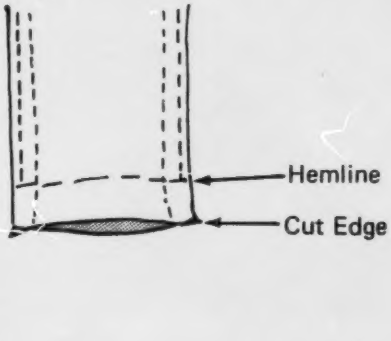


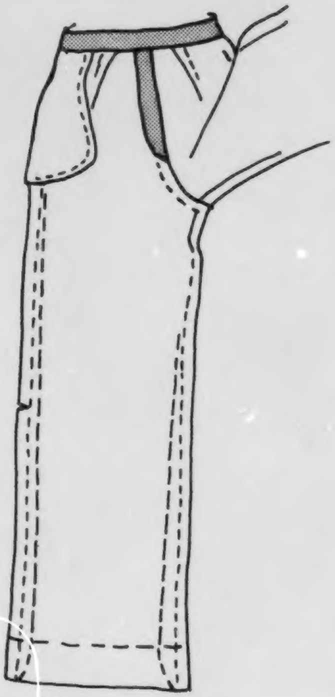
FIGURE 3



JOB SHEET #11

F. Stitch taper lines of outseams and inseams beginning at bottom of leg and merging into original seamlines (Figure 4)

FIGURE 4



G. Remove thread from former stitching lines

(CAUTION: Do not trim seams unless you need to make them even or unless they are extreme. It is common for alterations to be taken out later.)

H. Press seams open

I. Hem

J. Press in new crease lines and hem

III. Procedure for tapering to the knee

(NOTE: This procedure will produce a flair-legged pant.)

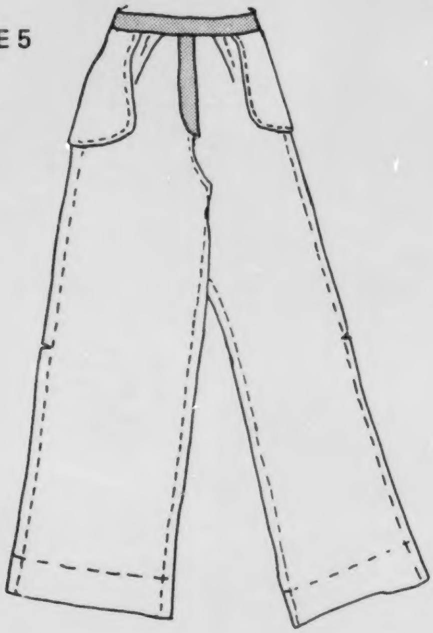
A. Turn pants inside out

B. With chalk, transfer markings from the outside of the pants to the inside

JOB SHEET #11

C. Locate notch on outseam around knee area (clipped in) (Figure 5)

FIGURE 5



D. Flatten area out between side pocket and notch at knee

E. Set needle into outseam just below notched area at knee, inside the seam allowance

(NOTE: See Figure 5.)

F. Sew, gradually merging from seam, following chalked markings

G. Follow chalked marking and then merge into the outseam just below the side pockets

H. Remove work from machine

I. Sew other outseam of pants in an identical manner unless instructed otherwise

J. Locate notch on inseam around knee area

K. Flatten area out between inseam and notch

L. Set needle in inseam near notched area at knee

M. Sew, gradually merging out, following chalked markings

N. Continue sewing, gradually merging in to inseam near crotch seam

JOB SHEET #11

O. Sew other side of inseam in the same manner unless otherwise instructed

P. Remove thread from former stitching line

Q. Press all seams open

(CAUTION: Do not trim seams. It is common for alterations to be taken out later.)

R. Press back crease out from waist to knee

(NOTE: Because of adjustment a new back crease will be made by presser.)

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #12--ADJUST WIDTH OF VEST

I. Materials and equipment

  A. Seam ripper

  B. Vests marked for adjustment

  C. Sewing machine

  D. Thread

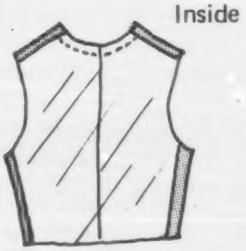
  E. Measuring gauge

II. Procedure

  A. Open vest from back lining about 5"

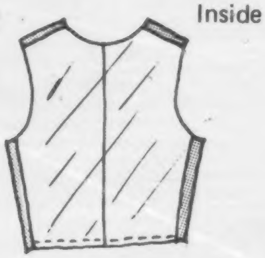
    1. Open at back where stitching is visible (Figure 1)

FIGURE 1



    2. Open at back waist line where stitching is visible (Figure 2)

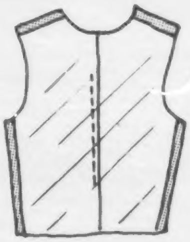
FIGURE 2



JOB SHEET #12

3. Open at center seam if stitching is visible or when you cannot tell where vest was closed as in Figures 1 and 2 (Figure 3)

FIGURE 3

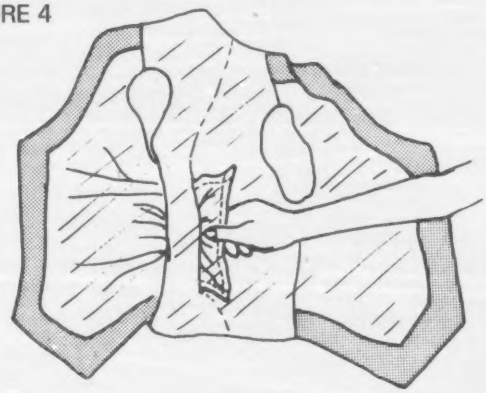


Inside

B. Note adjustments needed

C. Reach hand into vest and pull side seam into view (Figure 4)

FIGURE 4



Opened at Center Seam

D. Mark needed adjustment on vest side seam with chalk

(NOTE: Be aware of pockets and detail and their possible interference.)

E. Sew along markings backstitching at ends and holding seam area flat

(NOTE: If letting vest out, be sure that the seam allowance of all layers of fabric involved are wide enough.)

F. Sew other side seam the same way

G. Turn vest right side out

JOB SHEET #12

H. Check to see that all vest details are symmetrical

(NOTE: Sometimes details are not symmetrical because of the industry where they were constructed.)

I. Sew opening closed by machine or hand

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #13--ADJUST WIDTH OF LINED JACKET

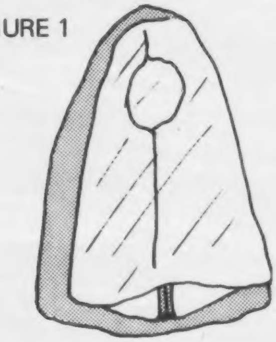
I. Materials and equipment

- A. Jackets marked for width adjustment
- B. Seam ripper
- C. Measuring gauge

II. Procedure

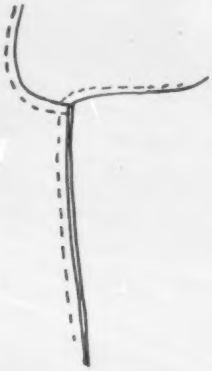
- A. Turn jacket inside out
- B. Open jacket at side seam hem, separating lining from jacket (Figure 1)

FIGURE 1



- C. Turn jacket inside out from opened area to expose jacket underarm seam
- D. Flatten seam to original sewn position (Figure 2)

FIGURE 2



JOB SHEET #13

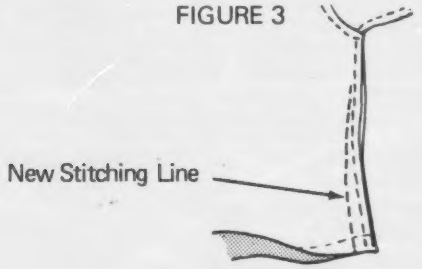
E. Mark jacket the width requested on tag or marked on side seams

(NOTE: Remember to divide total jacket adjustment by one-fourth for seam allowance needed and to apply measurements from stitching line.)

F. Set needle into side seam just below sleeve

G. Sew, gradually merging from underarm to width indicated by markings, sewing through the hem (Figure 3)

FIGURE 3



H. Sew side seams of lining in the same manner

I. Remove former stitching line from jacket but not from lining; do not trim seams

J. Press jacket seam open

K. Resew hem through lining, catching jacket underneath (Figures 4 and 5)

FIGURE 4

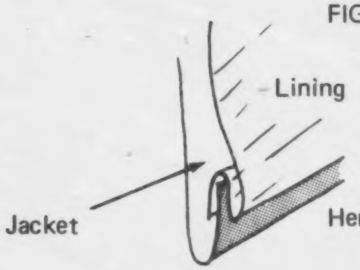
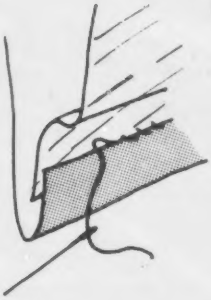


FIGURE 5



Cross Section View

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #14--ADJUST JACKET SLEEVE LENGTH

(NOTE: If jacket sleeve needs to be shortened more than 1 1/2", a different alteration will need to be taken. To shorten more than this amount will result in misshapen sleeves. For example, the elbow will be in wrong area or sleeve will be too large at the bottom.)

I. Materials and equipment

   A. Jackets marked for sleeve adjustment

   B. Seam ripper

II. Procedure

   A. Remove buttons from jacket sleeve

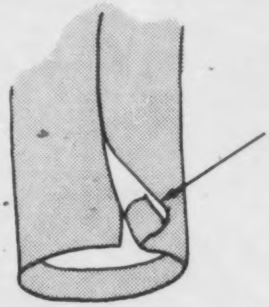
   (NOTE: Notice button placement and spacing. Buttons will be resewn as they were originally.)

   B. Take out hem of sleeve lining

   C. Take out hem on jacket sleeve

   D. Undo stitching that holds hem up along vent opening (Figure 1)

FIGURE 1



   E. To shorten sleeves trim hem to amount sleeves are to be shortened

   (NOTE: This way your hem will be no wider than the first hem.)

JOB SHEET #14

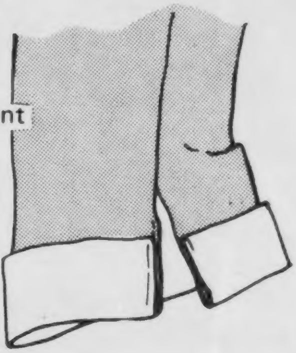
F. To lengthen sleeves add a strip of fabric to bottom of sleeve using excess from pant hem or elsewhere

(NOTE: If jacket has a generous hem, you may not need to do this.)

G. With right sides of fabric together, turn hem up on new hem length, marking on both vent edges (Figure 2)

(NOTE: Be sure to resew in same manner as original work was done, that is, if the corners were mitered in the beginning miter them when adjusting.)

FIGURE 2



H. Sew hem and vent edge together, following crease from former seamline

I. Turn corners right side out with hem to the inside

(CAUTION: Do not trim corners off before turning.)

J. Pin hem in place

K. Tack at seam or stitch in the ditch

(NOTE: With a one-piece sleeve or unlined jacket some hemming will be required.)

L. Press hem

M. Press out crease lines from former hem on lining

N. Pin vent shut

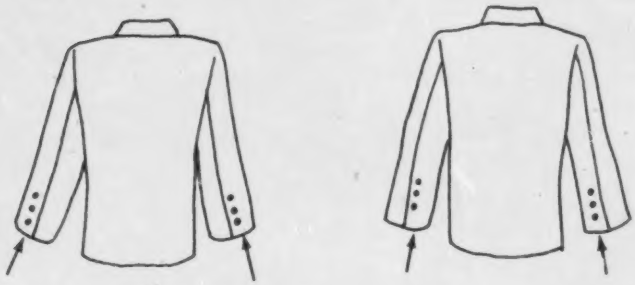
O. Press

JOB SHEET #14

P. Sew buttons back onto vent edge as they were before and/or considering the following guidelines

1. Sew buttons on vent side away from jacket center (Figure 3)

FIGURE 3



Correct Incorrect

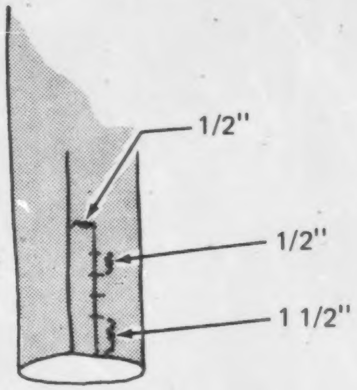
2. Sew first button 1 1/2" from sleeve bottom and 1/2" from vent edge

   (NOTE: These measurements are to the center of the button.)

3. Sew remaining buttons 1/2" up from first button (Figure 4)

   (NOTE: Buttons sometimes touch each other.)

FIGURE 4



Q. Turn bottom raw edge of lining to inside, keeping lining long enough to cover raw edge of jacket sleeve hem

(NOTE: Be sure lining is still loose around the sleeve.)

JOB SHEET #14

R. Pin lining hem securely to sleeve

(NOTE: If necessary, a small tuck may be put in the lining at the vent seam.)

S. Turn jacket right side out

T. Check to see that sleeve hangs free when held up or that lining does not show from being too long

U. Hand sew lining to jacket sleeve by turning lining folded edge back and stitching 1/8" from the fold or using a blind stitch hemmer

(NOTE: This procedure will help eliminate stitching which shows on the garment.)

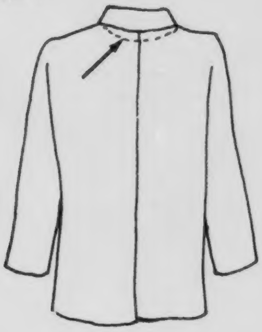
ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #15--LOWER COLLAR ON JACKET

I. Materials and equipment

A. Jacket marked for adjustment (Figure 1)

FIGURE 1



B. Seam ripper

C. Hand needle

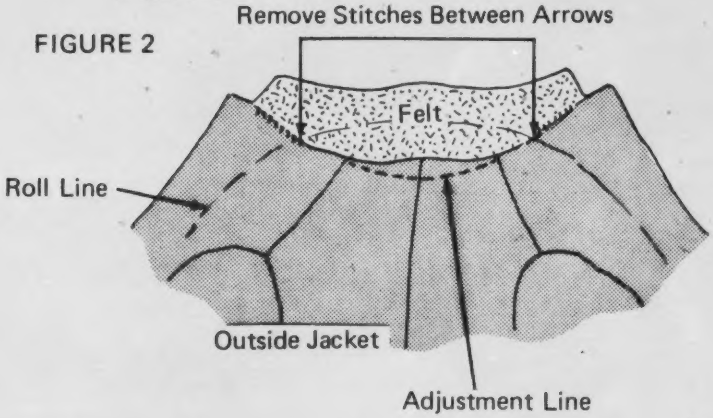
D. Thread

II. Procedure

(NOTE: This is a minor alteration.)

A. Remove stitching from roll line to roll line in center back of undercollar (Figure 2)

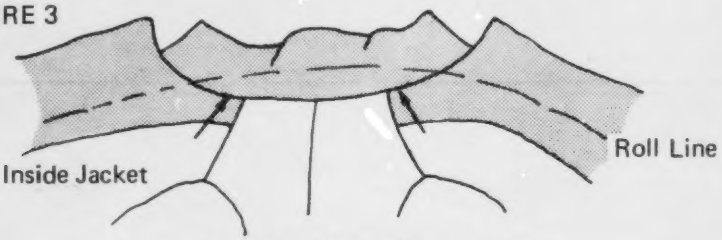
FIGURE 2


Remove Stitches Between Arrows
Felt
Roll Line
Outside Jacket
Adjustment Line

JOB SHEET #15

B. Remove stitching from center back of upper collar 1/2" beyond each shoulder seam (Figure 3)

FIGURE 3


Inside Jacket
Roll Line

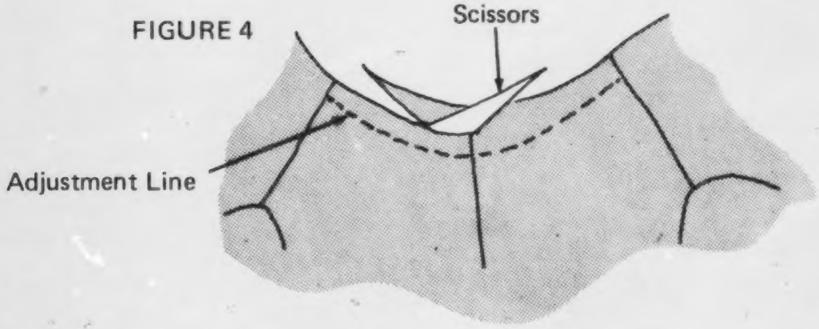
Remove Stitches Between Arrows

C. Trim back neck seam of jacket (not collar) the amount it is to be dropped (Figure 4)

Example: If collar is being lowered 1/2", trim 1/2" off jacket neck seam

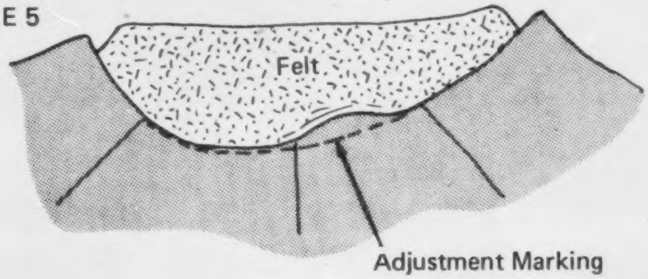
(CAUTION: Do not trim on adjustment line. You need a seam allowance.)

FIGURE 4


Scissors
Adjustment Line

D. Move loosened edge of felt down to adjustment marking, matching notch on felt to center back seam (Figure 5)

FIGURE 5


Felt
Adjustment Marking

JOB SHEET #15

E. Pin felt in place on adjustment line

F. Hand sew felt onto jacket back

G. Pin and sew top collar in place in same manner as you did the undercollar felt

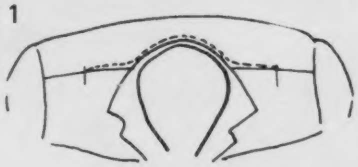
ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #16--RAISE BACK ON JACKET

I. Materials and equipment

A. Jacket marked for adjustment (Figure 1)

FIGURE 1



B. Seam ripper

C. Hand needle

D. Thread

E. Sewing machine

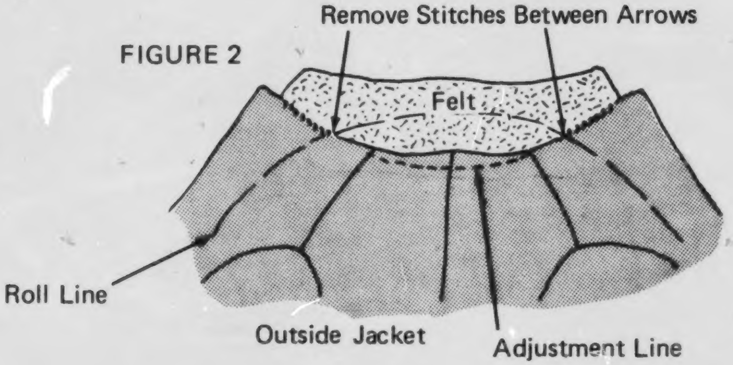
F. Iron

II. Procedure

(NOTE: This is a major alteration.)

A. Remove stitching from roll line to roll line in center back of undercollar (Figure 2)

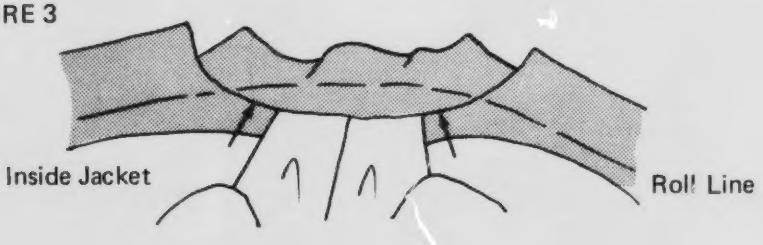
FIGURE 2


Remove Stitches Between Arrows
Felt
Roll Line
Outside Jacket
Adjustment Line

JOB SHEET #16

B. Remove stitching from center back of uppercollar 1/2" beyond each shoulder seam (Figure 3)

FIGURE 3

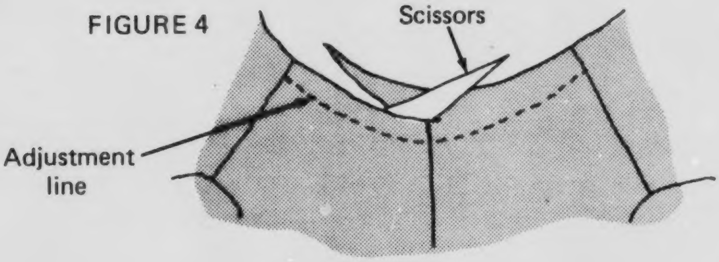

Inside Jacket
Roll Line

C. Trim back neck seam of jacket (not collar) the amount it is to be dropped (Figure 4)

Example: If collar is being lowered 1/2", trim 1/2" off jacket neck seam

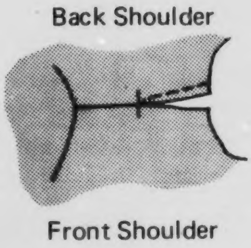
(CAUTION: Do not trim on adjustment line. You need a seam allowance.)

FIGURE 4


Scissors
Adjustment line

D. Open shoulder seam from neck to mark across shoulder seam (Figure 5)

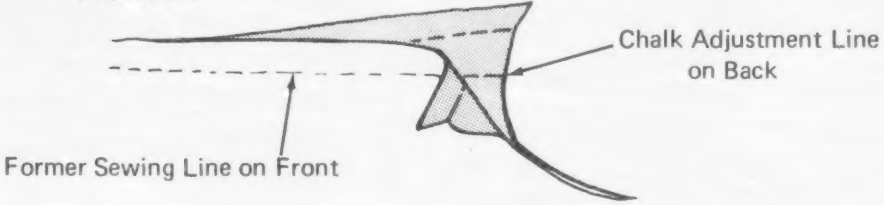
FIGURE 5


Back Shoulder
Front Shoulder

JOB SHEET #16

E. Match the chalked adjustment line on the back to the former sewing line on the front shoulder (Figure 6)

FIGURE 6


Chalk Adjustment Line on Back
Former Sewing Line on Front

F. Pin

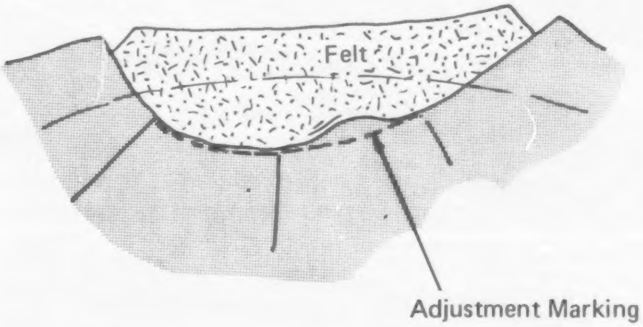
G. Sew along former sewing line

H. Press seam open

I. Check to see that seam is flat and smooth

J. Move loosened edge of felt down to adjustment marking, matching center of felt to center back seam (Figure 7)

FIGURE 7


Felt
Adjustment Marking

K. Pin felt in place on adjustment line

L. Hand sew felt onto jacket back

M. Pin and sew top collar in place in same manner as you did the undercollar felt

ALTERATION OF READY-MADE CLOTHING
UNIT I

JOB SHEET #17--SHORTEN COLLAR ON JACKET

I. Materials and equipment

A. Scissors

B. Needle

C. Thread

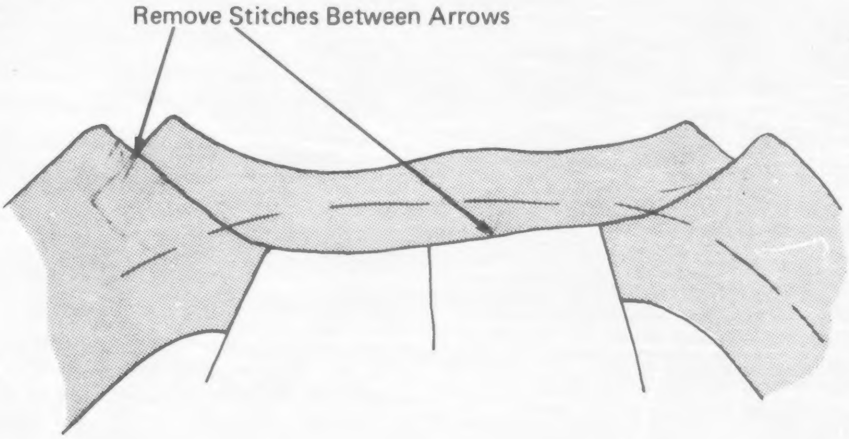
D. Seam ripper

II. Procedure

(NOTE: This is a major alteration.)

A. Open uppercollar from lapel notch to about 2" beyond center back seam (Figure 1)

FIGURE 1

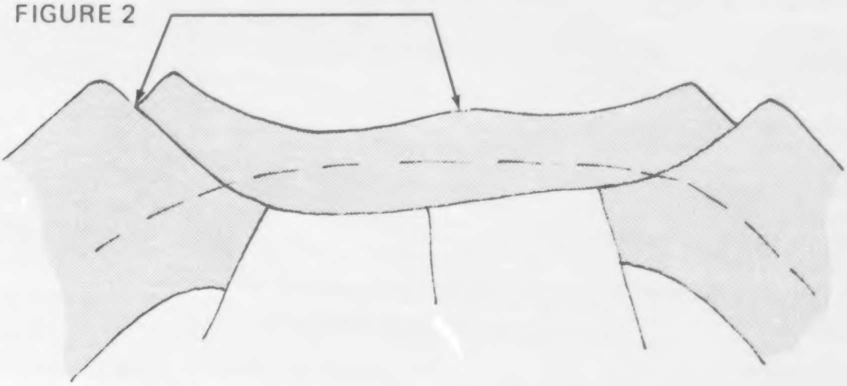


B. Release undercollar from lapel notch to about 2" beyond center back seam

JOB SHEET #17

C. Remove stitching from top and side of released collar (Figure 2)

FIGURE 2

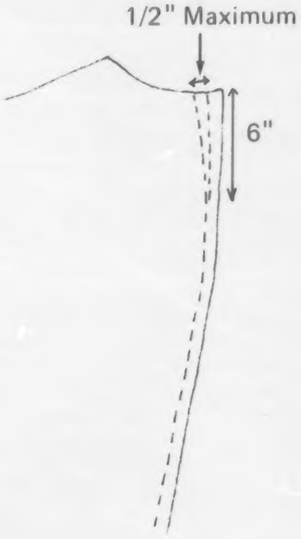


D. Take in center back seam of the jacket the amount required

(NOTE: One inch is the maximum amount that can be taken in, or 1/2" on each side of the seam.)

E. Taper center back seam into original seam, ending approximately 6" from neck edge (Figure 3)

FIGURE 3



JOB SHEET #17

F. Trim seam if necessary

G. Remove former stitching to allow center back seam to open

H. Press

I. Take in center back seam of undercollar the same amount as jacket

(NOTE: If the undercollar is all in one piece, make a seam.)

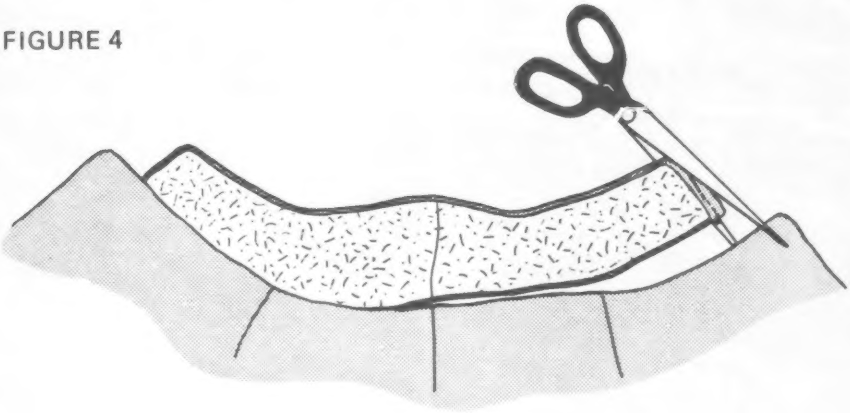
J. Press seam open

K. Baste upper and undercollars together on roll lines

L. Carefully cut the uppercollar to the shortened undercollar, allowing same amount of seam allowance as jacket had originally (Figure 4)

(CAUTION: When cutting be sure to allow for roll of upper collar over undercollar.)

FIGURE 4



M. Reattach undercollar to neckline edge of jacket, working from center out

N. Reattach outside edges of uppercollar and undercollar by same method as used in original construction

(NOTE: Collars are usually sewn by hand using the felling stitch.)

O. Reattach uppercollar to neckline edge, working from center out

(NOTE: Reattach the "care" label during this step.)

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #18--REWEAVE HOLE IN WOVEN GARMENT

(NOTE: Reweaving is most effective on wool garments and on fabrics woven with medium to heavy yarns. Fine yarned fabrics do not repair as effectively.)

I. Materials and equipment

   A. Woven garment with hole

   B. Needle, long with large eye

   C. Embroidery hoop

   D. Fabric scrap from garment

   E. Pins

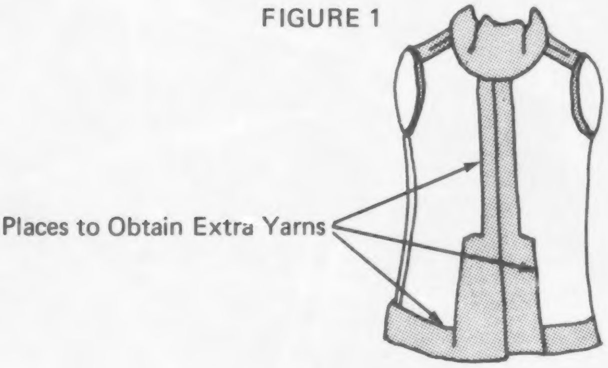
II. Procedure one

   (NOTE: This method is to be used with small holes or when there is not a large enough scrap for procedure two.)

   A. Find wide seams or hem on garment where yarns can be pulled out without distorting or weakening structure of garment (Figure 1)

Inside Out Jacket

FIGURE 1



   B. Pull yarns from area, being sure they are long enough to reach across the length of the hole

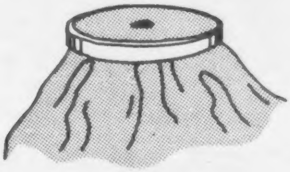
JOB SHEET #18

C. Trim hole if edges are melted or excessively raveled

(CAUTION: Trim sparingly!)

D. Place hole in center of embroidery hoop, right side up (Figure 2)

FIGURE 2



E. Thread needle with single yarn unraveled from garment

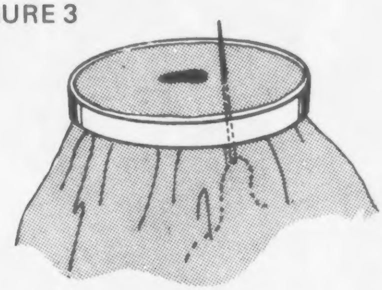
F. Place needle under fabric in hoop

G. Bring yarn through to right side of fabric

1. Push needle straight through

   a. Push point of needle up through fabric about 1/4" from edge of hole (Figure 3)

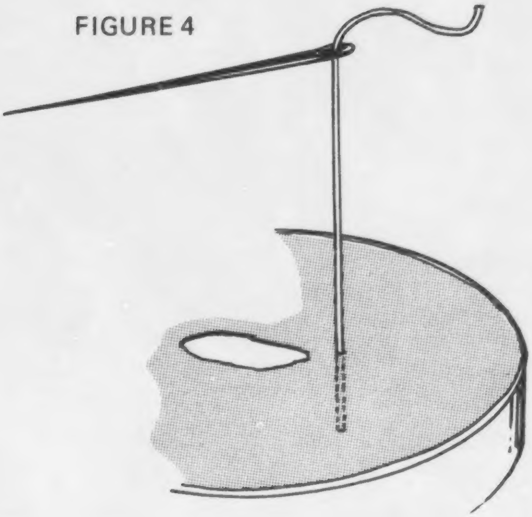
FIGURE 3



JOB SHEET #18

b. Pull needle outside leaving at least 1/4" of yarn in work (Figure 4)

FIGURE 4

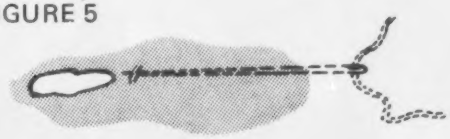


2. Incorporate small stitches

(NOTE: This is the most sturdy method but it may show up more.)

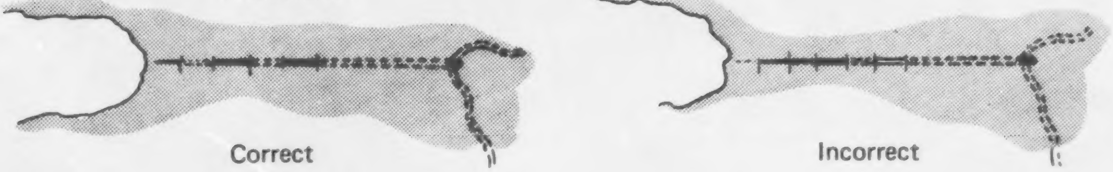
a. Press point of needle slightly through fabric about 1/3" from edge of hole (Figure 5)

FIGURE 5



b. Following the grain of the fabric, take tiny stitches until you near edge of hole with last stitch being "out" of the fabric (Figure 6)

FIGURE 6



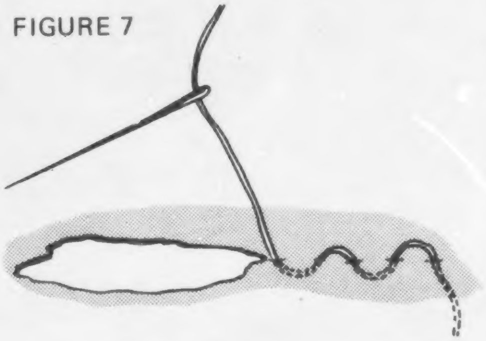
Correct

Incorrect

JOB SHEET #18

c. Pull needle and yarn until there is about 1/4" of yarn end remaining in fabric (Figure 7)

FIGURE 7

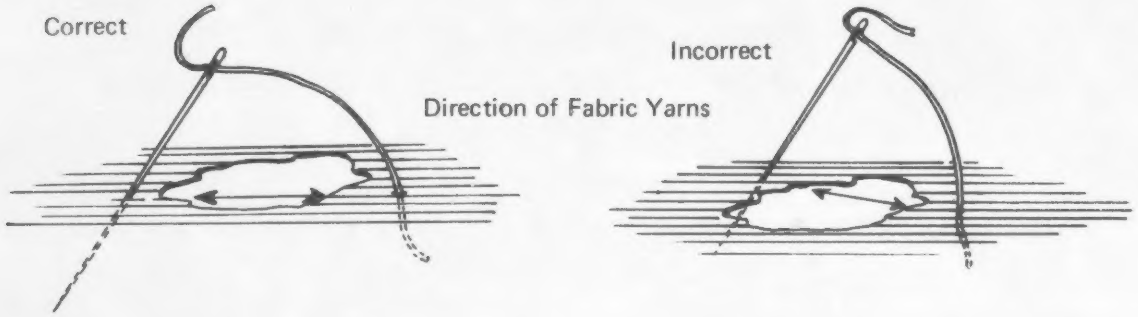


H. Bring yarn and needle across to the other end of the hole, following the grain of the fabric

I. Push point of needle through fabric about 1/4" from hole edge

(NOTE: ALL REWEAVING MUST FOLLOW THE GRAIN OF THE FABRIC. See Figure 8.)

FIGURE 8



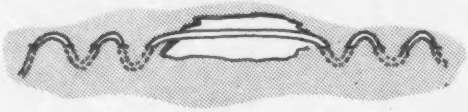
Note Arrow; Weaving Will Follow Grain of Fabric

Note Arrow; Weaving Will Not Follow Grain of Frabric

JOB SHEET #18

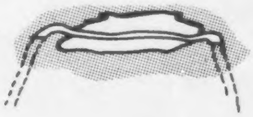
J. Bring yarn through to wrong side of fabric, using same method used to bring yarn up from right side (Figures 9 and 10)

FIGURE 9



OK

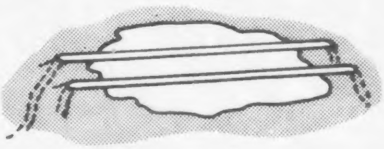
FIGURE 10



K. Sew in second yarn parallel to first yarn, staggering beginning and ending at different place than first yarn (Figure 11)

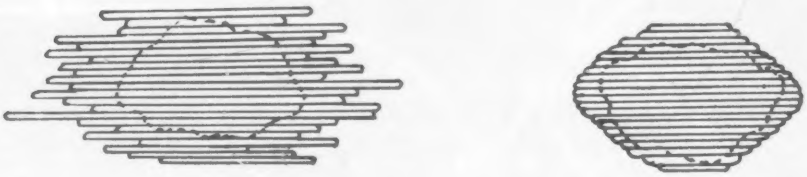
(NOTE: Staggering prevents a ridge that would identify the hole. Be sure stitch is started far away enough from hole to be secure.)

FIGURE 11



L. Proceed to fill hole with all yarns going in one direction, staggering beginning and ending places (Figure 12)

FIGURE12



Correct Coverage

Incorrect Coverage

(NOTE: You will not need to use the same thread count in weaving as is in the fabric because the hole may look too full.)

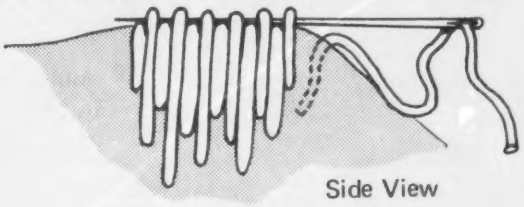
JOB SHEET #18

M. Weave in yarns from other direction until hole is filled (Figure 13)

1. Start 1/4" or more from edge of hole
2. Stagger each beginning place
3. Follow the grain of the fabric
4. Weave needle up and under every yarn going across hole (Figure 13)

   (NOTE: Method of weave will depend upon weave of fabric, i.e., plain, twill, satin.)

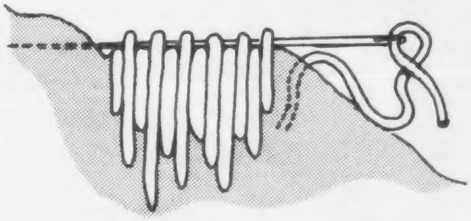
FIGURE 13



Side View

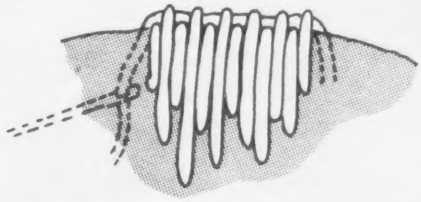
5. Pull fabric end up and push needle point through (Figure 14)

FIGURE 14



6. Pull needle and yarn end to inside (Figure 15)

FIGURE 15



JOB SHEET #18

7. Remove needle

8. Continue to weave, being sure to use same weave pattern as on fabric

N. Trim excess ends of yarns from back if necessary

(NOTE: Leave generous amount around area so that it won't pull out. Amount left will depend upon yarn type.)

O. Press from back

P. Fuse nonwoven interfacing to back of woven hole

(NOTE: This adds security and stability.)

1. Use soft interfacing

2. Cut patch so that it completely covers woven yarn ends

3. Round corners on patch

(NOTE: Square corners tend to show more from the right side.)

4. Fuse patch to garment

III. Procedure two

(NOTE: For this method a scrap of self-fabric is needed.)

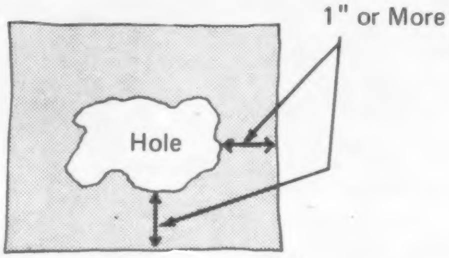
A. Trim hole if edges are melted or excessively raveled

(CAUTION: Trim sparingly!)

B. Cut a square from the scrap of self-fabric large enough so that it extends well beyond one inch of the hole edges (Figure 16)

(NOTE: Plan to match stripes or designs.)

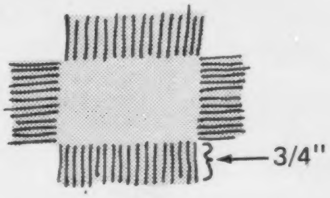
FIGURE 16



JOB SHEET #18

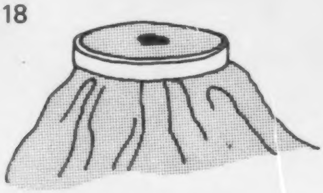
C. Unravel all four edges of the square so that there is about a 3/4" fringe on each side (Figure 17)

FIGURE 17



D. Place hole in center of embroidery hoop, right side up (Figure 18)

FIGURE 18

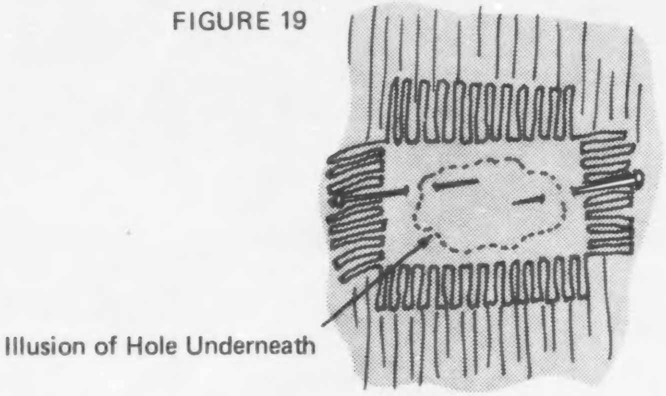


E. Center scrap, right side up, over hole

F. Match grain lines of scrap to garment

G. Pin or tape scrap into place (Figure 19)

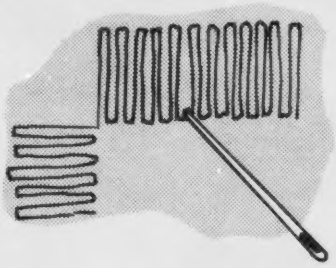
FIGURE 19



JOB SHEET #18

H. Stick point of needle between two yarns of garment along woven edge of scrap (Figure 20)

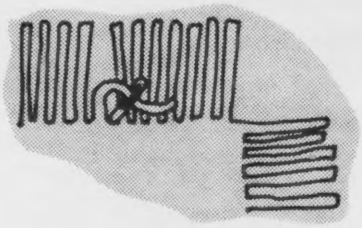
FIGURE 20



I. Pull needle through until eye is close to fabric surface

J. Thread eye with single yarn from frayed edge of patch (Figure 21)

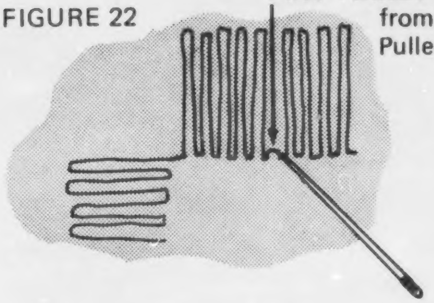
FIGURE 21



K. Pull eye through fabric, bringing yarn to underside; remove needle

L. Stick point of needle between two yarns of garment next to the first puncture (Figure 22)

FIGURE 22



First Puncture Where Unraveled Yarn
from Patch had been
Pulled to Under Side

M. Pull second single yarn to the inside of the garment using same method as above

N. Pull all frayed yarns to the inside, being careful to keep grain straight and to pull only one yarn at a time

JOB SHEET #18

O. Trim excess fringe from inside if necessary

(CAUTION: Do not trim too close; this would weaken the work.)

P. Press from back

Q. Fuse nonwoven interfacing on back

(NOTE: This adds security and stability.)

1. Use soft interfacing
2. Cut patch so that it completely covers woven yarn ends
3. Round corners on patch

   (NOTE: Square corners tend to show more from right side.)
4. Fuse patch to garment

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #19--ADJUST SKIRT HEM

(NOTE: This job sheet includes procedures for shortening an even hemline, lengthening an even hemline, shortening an uneven hemline, and lengthening an uneven hemline.)

I. Materials and equipment

  A. Skirts needing alteration

  B. Pins

  C. Chalk

  D. Yardstick or commercial hem marker used to measure for hem from the floor up

  E. Tape measure

  F. Measuring gauge

  G. Seam ripper

  H. Bias tape, hem tape, or hem lace

  (NOTE: This will be used when skirt is to be lengthened with little or no hem being left.)

  I. Commercial fuseable hem tape

  (NOTE: This is optional. It can be used to hem garment according to manufacturer's instructions.)

II. Procedure for shortening an even hemline

  A. Mark amount to be shortened

  (NOTE: This may be done using chalk or pins.)

  B. Remove hem stitching if length does not permit cutting off this area

  C. Press out hem crease if one remains

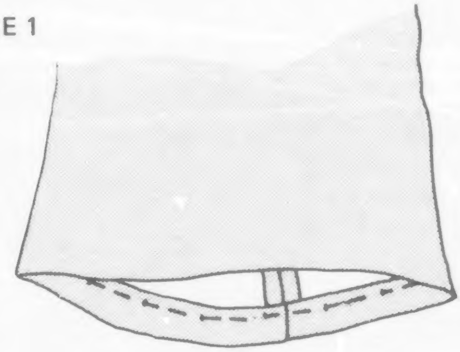
  D. Cut off excess, leaving enough hem to replace previous hem

  E. Finish cut edges as previously done or as appropriate for fabric

JOB SHEET #19

F. Turn up desired hem and pin in place if needed (Figure 1)

FIGURE 1



G. Hem

H. Press

(NOTE: If garment has a separate lining, rip and press out the original hemline. Remove the same amount of fabric that you did on the outer garment. Replace hem and press.)

III. Procedure for lengthening an even hemline

A. Remove hem

B. Press out hem crease

(NOTE: It may be necessary to use equal amounts of vinegar and water or a pressing cloth in order to get crease line out.)

C. Prepare for hemming

(NOTE: If there is less than 1 1/2" or amount equal to original hem left for the hem, sew on hem tape, hem lace, or hem facing in the appropriate width to make the hem equal to original hem. If there is enough fabric to hem garment, finish cut edges as previously done or as appropriate for fabric.)

D. Turn up hem to replace previous hem

E. Pin in place if needed

F. Hem

G. Press

JOB SHEET #19

IV. Procedure for shortening an uneven hemline

(NOTE: When possible, fit garment on customer for this alteration.)

A. Measure from floor up to new hemline using a yardstick or commercial hem marker

B. Place a row of pins or chalk markings around the skirt at the new hemline

(NOTE: This procedure establishes a new even hemline.)

C. Remove hem if necessary

D. Press out hem crease if necessary

(NOTE: This area may be cut off when shortening.)

E. Measure down from markings and mark new hem length

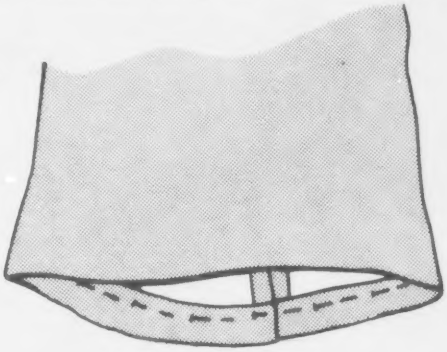
(NOTE: This procedure is done after the customer has taken the garment off. The hem length will be similar to the previous hem.)

F. Trim excess fabric

G. Finish cut edges as previously done or as appropriate for fabric

H. Turn up desired hem and pin in place if needed (Figure 2)

FIGURE 2



I. Hem

J. Press

V. Procedure for lengthening an uneven hemline

A. Remove hem

B. Press out hem crease

(NOTE: It may be necessary to use equal amounts of vinegar and water on a pressing cloth in order to get crease line out.)

JOB SHEET #19

C. Measure from floor up to shortest length in the skirt

D. Place a row of pins or chalk markings around the skirt to mark a new cutting line

(NOTE: This procedure establishes an even cutting line at the skirt bottom.)

E. Cut along new cutting line to even skirt bottom

F. Prepare for hemming

(NOTE: If there is less than 1 1/2" or an amount equal to original hem left for the new hem, sew on hem tape, hem lace, or hem facing in the appropriate width to make the hem equal to original hem. If there is enough fabric to hem garment without adding width, finish cut edges as previously done or as appropriate for fabric.)

G. Turn up hem to replace previous hem

H. Pin in place if needed

I. Hem

J. Press

ALTERATION OF READY-MADE CLOTHING
UNIT V

JOB SHEET #20--ADJUST WAIST OF SKIRT

I. Materials and equipment

- A. Skirts needing alteration
- B. Pins
- C. Chalk
- D. Tape measure
- E. Seam ripper

II. Procedure for altering waist that is too loose

- A. Pin fit skirt to customer at waistband, pinning equal amounts to be taken up on each side

  (NOTE: When it is not possible to pin fit, record customer's waist measurement, measure the waistband, allow for ease, and make alteration.)

- B. Record customer's waist measurement
- C. Remove waistband in areas requiring alteration

  (NOTE: It is not usually necessary to remove the entire waistband. Remove waistband beginning with the button side. It is best to avoid moving the buttonhole end of the waistband.)

- D. Alter top of skirt

  (NOTE: Stitch equal amounts from each seam or dart being altered. Stitch from the waistline down. Whenever possible, make adjustments in darts rather than seamlines.)

- E. Make waistband adjustments, considering customer's waist measurement and pin fit of waistband
- F. Sew waistband back on skirt top as previously done
- G. Replace button or other fastener
- H. Press

JOB SHEET #20

III. Procedure for altering waist that is too tight

(NOTE: It is possible that this alteration cannot be made without a source of matching fabric, which is used to piece the waistband, or without adequate dart or seamlines which can be let out.)

A. Measure waistline of customer

(NOTE: If the entire skirt needs to be altered, it may also be necessary to obtain hip measurement of customer.)

B. Inspect skirt for areas that can be let out, such as waistband, seams in waistband, or seams and darts in skirt

C. Remove waistband in areas requiring alteration

(NOTE: It is not usually necessary to remove the entire waistband. Remove waistband beginning with the button side. It is best to avoid moving the buttonhole end of the waistband.)

D. Let skirt out in dart area or where necessary

(NOTE: Place new stitching lines in garment, merging where possible with previous stitching lines. Remove only previous stitching necessary in order to press seams open.)

E. Make adjustments to waistband

(NOTE: Piece waistband or use excess allowances found at waistband ends or in waistband seams to make these adjustments.)

F. Replace waistband on adjusted skirt waist as originally done

G. Replace button or other fastener

H. Press

ALTERATION OF READY-MADE CLOTHING
UNIT V

TEST

NAME ______________________________ SCORE ______________

1. Match the terms on the right to the definitions on the left by placing the appropriate numbers in the blanks provided.

_____a. Remove stitching to get to the inside of garment

_____b. Place where collar changes from the facing (inside) to the collar (outside) of the garment

_____c. Measurement from crotch to hem

_____d. To open seam with pressure from fingers rather than with an iron

_____e. Measurement from top of waistband to hem

_____f. Number of yarns that make up one inch of fabric; a separate count is taken for length and width of fabric

_____g. Guiding a new sewing line in to gradually meet a previous row of stitching; also known as "sew from nothing" or "sew to nothing"

1. Inseam
2. Outseam
3. Finger press
4. Thread count
5. Open
6. Merge
7. Roll line

2. Match the indications of needed alterations on the right to their causes. Place the appropriate numbers in the blanks provided.

_____a. Denote shortness between certain points

_____b. Caused by excessive length

_____c. Result from excessive width

_____d. Caused by tightness elsewhere

1. Vertical folds
2. Horizontal folds
3. Creases
4. Fullness

3. Select from the list below general rules to follow when altering ready-to-wear. Place an "X" in the appropriate blanks.

_____a. Consider alteration only if the lower part of the garment fits fairly well

_____b. Consider if altering will destroy the fashion line of the garment

_____c. Check the fabric's ability to adapt to alterations _____d. Take total adjustment from one side seam or dart

_____e. Trim corners or seam allowances unless they are extreme

_____f. Press all seams before resewing to make sure that former seamline and hem creases will not show

_____g. Measure adjustments from raw edge of seam

_____h. Press garment before altering to determine if alteration is actually needed

_____i. Do not fit the garment too tightly

4. Select from the list below industrial construction methods that interfere with alterations. Place an "X" in the appropriate blanks.

_____a. Stitched hems and seams

_____b. Notches in side seams

_____c. Maximum use of fabric in seam allowance

_____d. Drill holes used to mark darts and pocket placement

_____e. Permanent pressing

5. Select from the list below ways to mark adjustment lines by placing an "X" in the appropriate blanks.

_____a. Safety pins

_____b. Wax

_____c. Straight pins

_____d. Tailor's tacks

_____e. Chalk

6. Match the adjustment markings below to their correct meanings. Place the appropriate numbers in the blanks provided.

______a. Do not alter beyond this line

______b. Lengthen garment the distance between the markings parallel to seam

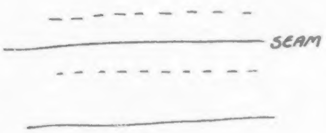
______c. Shorten garment to this line

______d. Take garment in to these lines

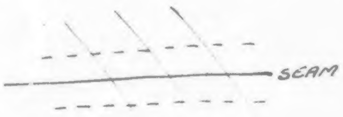
______e. Shorten crotch using the measured distance between these two lines

______f. Let out garment the distance between the markings parallel to seam

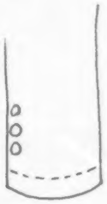
1. Lines parallel to seam



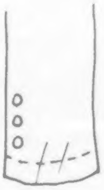
2. Lines parallel to seam with lines across seam



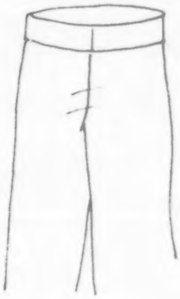
3. Lines parallel to edge of garment



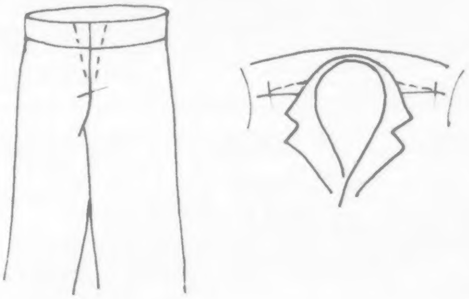
4. Lines parallel to edge of garment with lines perpendicular to edge of garment



5. Two lines across seat seam



6. One line across seam used with other adjustment lines



7. List ways customers can indicate needed hem length in pants when not available for a fitting.

a. ____

____

b. ____

____

c. ____

____

8. Match the common alteration problems on the right to the correct solutions by placing the appropriate numbers in the blanks provided. An answer may be used more than once.

______a. Sew decorative stitching, ribbon, or tape over crease

______b. Apply appliqué

______c. Add yoke to top of skirt

______d. Turn underside of collar or cuff to top-side

______e. Add band to skirt hem

______f. Change darts to tucks

______g. Reweave

______h. Change seamline

______i. Attach pockets

1. Collars or cuffs worn or stained
2. Garment too tight around diaphragm
3. Former hemline crease
4. Skirt too short
5. Rips and holes

9. Demonstrate the ability to:

a. Organize work load.

b. Taper shirt.

c. Shorten long shirt sleeves at cuff area.

d. Shorten long sleeves to short sleeves.

e. Prepare pants for hemming.

f. Mark pant hems.

g. Hem pants.

h. Lengthen hem using facing.

i. Adjust back waist on pants.

j. Shorten crotch of pants.

k. Taper pant leg.

l. Adjust width of vest.

m. Adjust width of lined jacket.

n. Adjust jacket sleeve length.

o. Lower collar on jacket.

p. Raise back on jacket.

q. Shorten collar on jacket.

r. Reweave hole in woven garment.

s. Adjust skirt hem.

t. Adjust waist of skirt.

(NOTE: If the above activities have not been accomplished prior to the test, ask your instructor when they should be completed.)

ALTERATION OF READY-MADE CLOTHING
UNIT V

ANSWERS TO TEST

1. a. 5
   b. 7
   c. 1
   d. 3
   e. 2
   f. 4
   g. 6
2. a. 3
   b. 2
   c. 1
   d. 4
3. b, c, f, h, i
4. b, d, e
5. a, c, e
6. a. 6
   b. 4
   c. 3
   d. 1
   e. 5
   f. 2
7. a. Pants are pinned the amount of adjustment needed
   b. Measurement is given for outseam from top of waistband to desired length at floor
   c. Measurement is given for inseam from crotch seam to desired length at floor

8. a. 3
   b. 5
   c. 4
   d. 1
   e. 4
   f. 2
   g. 5
   h. 5
   i. 5
9. Performance skills evaluated to satisfaction of instructor

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

UNIT OBJECTIVE

After completion of this unit, the student should be able to name resources used to locate custom sewing jobs, describe possible problems in working with customers, plan a sewing work area, and count change. This knowledge will be evidenced by completion of assignment sheets, job sheets, and unit test with a minimum of 85 percent accuracy.

SPECIFIC OBJECTIVES

After completion of this unit, the student should be able to:

1. Describe the advantages of a custom sewing career.
2. Name resources used to locate custom sewing jobs.
3. Name places to meet with potential customers.
4. Describe possible problems in working with customers.
5. Complete a chart on methods of determining labor cost and the advantages and disadvantages of each method.
6. Select from a list factors that determine a satisfied customer.
7. Select from a list factors to consider when buying a sewing machine.
8. Select from a list characteristics of a desirable sewing area.
9. Name factors to consider when organizing equipment and supplies.
10. Plan a sewing work area.
11. Write "Work Wanted" ad.
12. Rate sewing machines.
13. Count change.
14. Demonstrate the ability to count back change.

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

SUGGESTED ACTIVITIES

I. Suggested activities for instructor:

  A. Provide students with objective sheet.

  B. Provide students with information and assignment sheets.

  C. Discuss unit and specific objectives and information and assignment sheets.

  D. Demonstrate and discuss procedure outlined in job sheet.

  E. Provide want ads for students to inspect. Point out factors that contribute to an effective and professional ad.

  F. Take field trip to stores for sewing machine demonstrations.

  G. Reinforce objective five by having students use all three methods of pavment for a project. Check variations in price outcome and determine which method works best for students.

  H. Invite resource person with custom sewing experience to speak to class.

  I. Visit a home or store set up for custom sewing.

  J. Provide students with books and magazines that include a variety of sewing room organization ideas and floor plans.

  K. Give test.

  L. Reteach if necessary.

II. Instructional materials:

  A. Objective sheet

  B. Information sheet

  C. Assignment sheets

    1. Assignment Sheet #1--Plan a Sewing Work Area

    2. Assignment Sheet #2--Write "Work Wanted" Ad

    3. Assignment Sheet #3--Rate Sewing Machines

    4. Assignment Sheet #4--Count Change

  D. Answers to assignment sheets

E. Job Sheet #1--Count Back Change

F. Test

G. Answers to test

III. Unit references:

A. Porter, Sylvia. *Sylvia Porter's Money Book.* New York: Avon Books, 1976.

B. *The Vogue Sewing Book.* New York: Butterick Publishing Company, 1975.

C. Clark, Lucille A. "Check Your Home for Storage Areas." Series No. 5, *Sewing Storage.* Stillwater: Oklahoma Payne County Extension, n.d.

D. Nelson, Frank. *Distributive Education II: Course of Study.* rev. Stillwater: Oklahoma State Department of Vocational and Technical Education/Curriculum and Instructional Materials Center, 1976.

IV. Additional references--Bryson, Bertha. *Plan a Sewing Center.* Baton Rouge: Louisiana State University, Cooperative Extension Service, publication #1263.

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

INFORMATION SHEET

I. Advantages of a custom sewing career

   A. Job security--Clothing is almost always in demand everywhere

   B. Job demand--In most places, custom workers are at a premium

   C. Home business--Possibility of working at home allows the combination of child care and homemaking with a career

   D. Self-employment--Independence from a company allows development and use of your own techniques

   E. Economic factors--If you are good at your job, you will be in demand and may be able to name your own price

II. Resources used to locate custom sewing jobs

   A. Want ads

   B. Fabric stores

   (NOTE: Customers often use the excuse of "not having time to sew" for not buying fabric; the store can use you in this case. Give them your name and phone number.)

   C. Word of mouth

   (NOTE: Tell everyone you know that you are in business.)

   D. Good reputation

III. Places to meet with potential customers

   A. Fabric store that may have recommended you to the customer

   B. Customer's home instead of your home

   C. Your home while a few friends are there

   D. Public place

   Example: Phone conversation--

   > "I will be on campus. Why don't I meet you in the Student Union lounge at 2:30?"
   >
   > or
   >
   > "I will be working on a church activity. Why don't I meet you in the activity room at 2:30?"

INFORMATION SHEET

IV. Possible problems in working with customers

A. Customer wants garment finished in three days or less

B. Customer has unreasonable attitude about cost of your labor

(NOTE: As in food preparation and child care, some people expect you to sew for an extremely low price because "their grandmother did it for them free.")

C. Customer buys pattern sized too small and requests an overall enlargement alteration

D. Customer buys pattern sized too large, not realizing the pattern already includes ease

Example: Person who buys a chest size 40 shirt pattern when their chest measurement is thirty--six inches because they "want four inches of ease room"

E. Customer does not buy enough fabric

F. Customer does not bring thread, zipper, or interfacing, expecting you to supply it

V. Determining cost of labor

(NOTE: Be sure you give customer a price range before you take the job.)

Method of Determining Labor Cost	Advantages	Disadvantages
Paid by job	Possibility of handling more jobs, thus making more money if very skilled and quick in specific operations, such as buttonholes? ability to give customer specific estimate (NOTE: It's a good idea to post set prices.)	Possiblity of underestimating the difficulty of working with the fabric or pattern, resulting in underpayment

INFORMATION SHEET

Method of Determining Labor Cost	Advantages	Disadvantages
Paid by hour	Ability to give customer wider range in estimate; assures at least minimum wage (NOTE: This is especially good if you are unsure of the complexity and, thus, the time required for the job. If at the end of the job, the cost seems somewhat high, you may have to speed up.)	Necessity of keeping good records; possibility of overcharging customer if you are a slow worker; possibility of shortchangign yourself if you work quickly
Paid by customers' estimates of garments' worth to them	Possibility of making more money than if paid by the job or by the hour Example: Ask customer, "What do you think is a good price for sewing this shirt?"	Possibility of putting customers "on the spot" and making them feel uncomfortable (NOTE: This is a good method to use if you have more than enough work; you can accept or refuse the customer's offer.)

VI. Factors that determine a satisfied customer

A. Correct fit

B. Quality construction

C. Coordination of fabric with pattern

D. Construction cost in line with fabric quality

(NOTE: Even though you may not have much control over the factors mentioned in C and D, most customers expect and appreciate your opinion when they first discuss the project with you. Remember that you have the right to refuse a job if you do not think it will turn out satisfactorily.)

VII. Factors to consider when buying a sewing machine

(NOTE: It is unlikely that you will find a machine with everything you want.)

A. Look at a variety of machines

(NOTE: Look around first before deciding on a brand, even though your best friend may highly recommend one brand.)

INFORMATION SHEET

B. Request a demonstration of all the machine's capabilities

(CAUTION: Beware of sales people who emphasize decorative stitches as the machine's main selling point.)

C. Test machine stitching with a variety of large fabric scraps

Examples: Wool, corduroy, fluid fabrics

(CAUTION: Beware of stiff fabrics used in demonstrations; almost any quality of machine can perform on these. You may need to bring your own fabric scraps.)

D. Request a loan machine or sew on it at store

E. Discuss particular machines with friends who have used them

F. Research sewing machine performance through consumer magazines

Example: *Consumer Reports*

(NOTE: These magazines are available at the library.)

G. Inquire about guarantee

(NOTE: Most guarantees are good only at the store where the machine is purchased. If you are moving, think twice.)

VIII. Characteristics of a desirable sewing area

A. Relatively undisturbed room or corner

B. Adequate number of conveniently located electrical outlets

C. Adequate lighting

D. Wall within reach

(NOTE: This is for a pegboard.)

E. Access to window, television, and/or children's play center

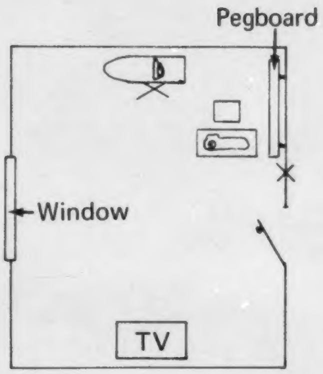
(NOTE: This may make work go by more pleasantly than facing a wall.)

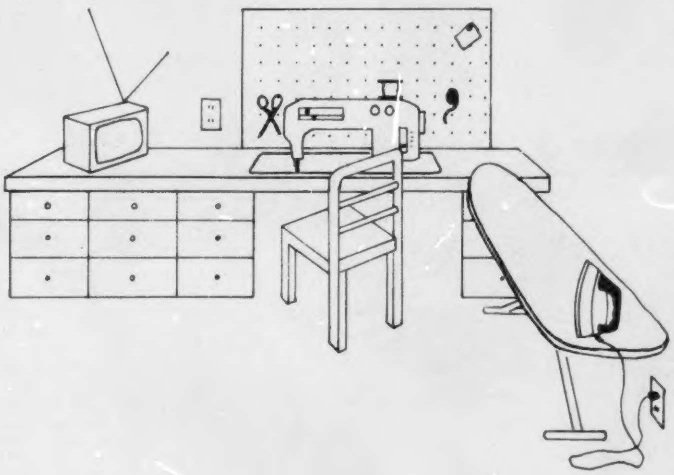
INFORMATION SHEET

IX. Factors to consider when organizing equipment and supplies

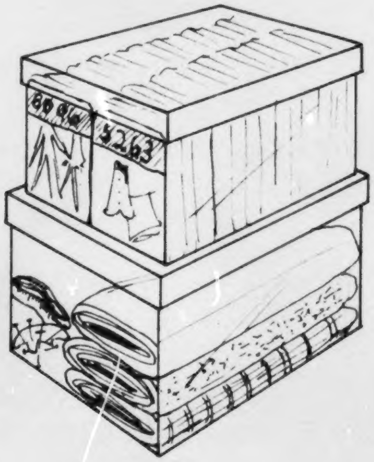
A. Arranging equipment so a minimum of reaching and movement is required

(NOTE: Time is money; wasted steps and motions cost time. Eliminate unnecessary space, especially between iron, machine, and pegboard.)





B. Using clear plastic boxes when storing bobbins, patterns, trims, fabric, thread, and other supplies

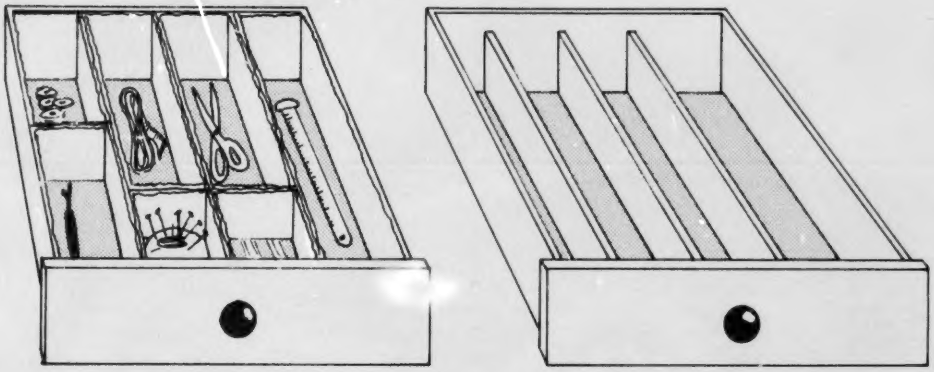


INFORMATION SHEET

C. Having pegboard within reach while sitting at machine

D. Using small boxes or built-in dividers in drawers

Sewing Cabinet



First Drawer

Thread Drawer

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

ASSIGNMENT SHEET #1--PLAN A SEWING WORK AREA

On the grid that follows plan an efficient sewing room by following the directions provided below.

1. Plan to use space available in your present home
2. Draw only the room you plan to use for sewing
3. Pencil in room dimensions using each square to represent one foot
4. Draw in windows, doors, electrical outlets, and any other built-in features of the room

   (NOTE: Be sure to allow for doors that open into the room.)

   Examples: Book shelves, heater
5. Trace over penciled lines with dark ink
6. Cut scaled furniture from the following page and place them on your room plan

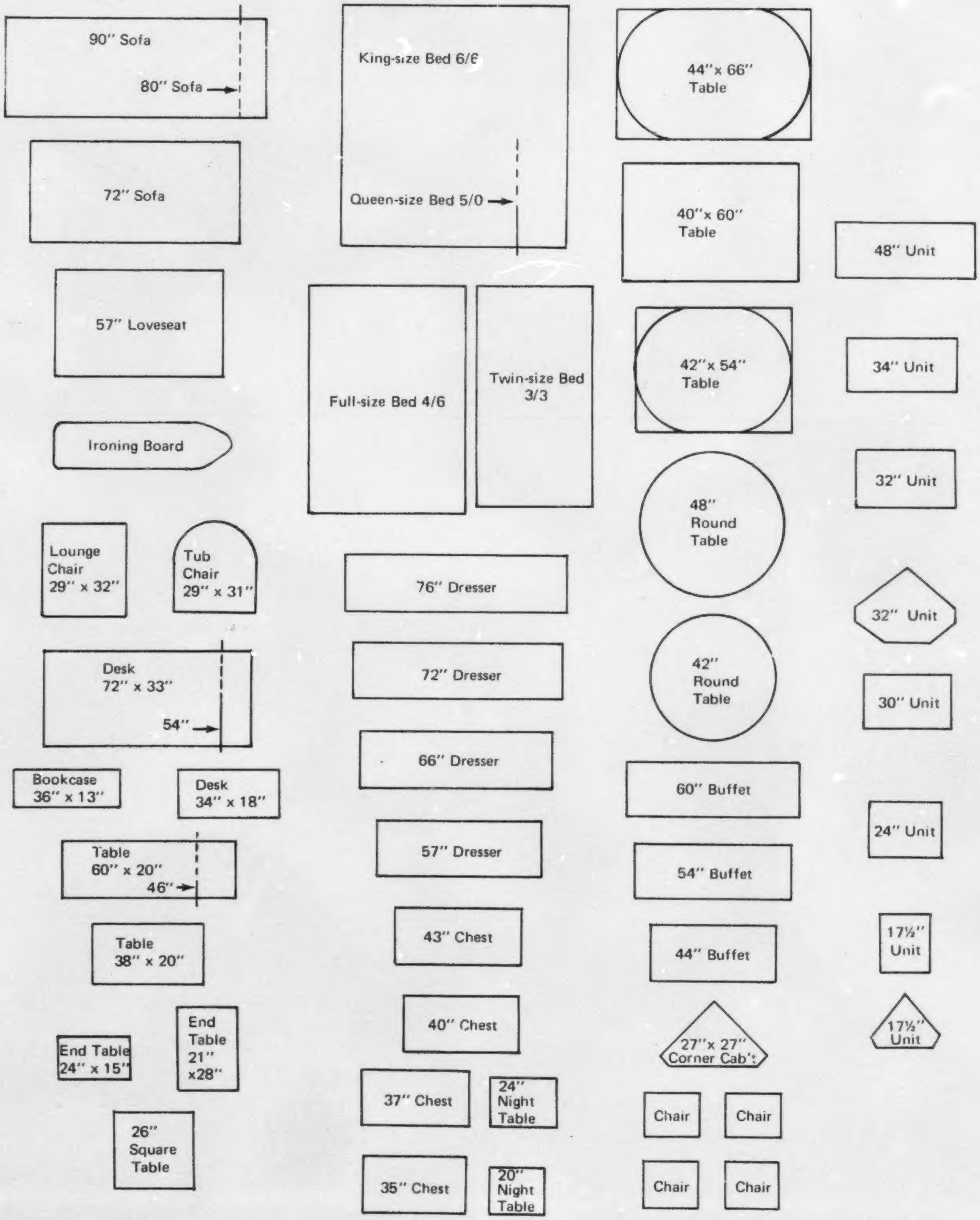
   (NOTE: Use an additional sheet of paper to draw to scale any furniture not included on the next page.)
7. Label each piece of furniture

   (NOTE: You may need to relabel some of the furniture.)
8. Shift scaled furniture around grid of the sewing room for efficiency

   (NOTE: Refer to objectives nine and ten in information sheet.)
9. Glue furniture into position when most efficient arrangement is achieved

   (NOTE: Rubber cement is recommended because it is easy to rework.)

ASSIGNMENT SHEET #1


90" Sofa
80" Sofa
72" Sofa
57" Loveseat
Ironing Board
Lounge Chair 29" x 32"
Tub Chair 29" x 31"
Desk 72" x 33"
54"
Bookcase 36" x 13"
Desk 34" x 18"
Table 60" x 20"
46"
Table 38" x 20"
End Table 24" x 15"
End Table 21" x28"
26" Square Table
King-size Bed 6/6
Queen-size Bed 5/0
Full-size Bed 4/6
Twin-size Bed 3/3
76" Dresser
72" Dresser
66" Dresser
57" Dresser
43" Chest
40" Chest
37" Chest
24" Night Table
35" Chest
20" Night Table
44"x 66" Table
40"x 60" Table
42"x 54" Table
48" Round Table
42" Round Table
60" Buffet
54" Buffet
44" Buffet
27"x 27" Corner Cab't
Chair
Chair
Chair
Chair
48" Unit
34" Unit
32" Unit
32" Unit
30" Unit
24" Unit
17½" Unit
17½" Unit

CS - 529
Scale: 1/4" = 1 foot

ASSIGNMENT SHEET #1

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

ASSIGNMENT SHEET #2--WRITE "WORK WANTED" AD

Read the "Job Wanted" ads for sewing and other related jobs from your local and area papers. Using these ads or the ones below as guides, write an ad advertising your job. After writing your ad, use the checklist below to determine its completeness.

(NOTE: Remember, want ads cost money. Keep it short.)

Examples:

Sewing and Alterations

WILL DO sewing and alterations. Some crocheted items also. Reasonable, fast service. 226-5003.

Upholstery

UPHOLSTERY UNLIMITED, Quality upholstering. Custom made draperies. Free estimates, pick-up and delivery. Call 484-4951.

OVER 12 Years Licensed child-care experience, have one full-time opening and before and after school openings. Also, let me watch your children by the weekend while you ski. Village West, 493-5993.

REQUIRED INFORMATION

_____ What you are advertising

_____ How to contact you

DESIRABLE INFORMATION

_____ Eye-catching but professional heading

_____ Where you are located (generally)

_____ How price is determined

_____ How quality is guaranteed

_____ When to contact you

_____ When work will be done

_____ Specialty

_____ References available

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

ASSIGNMENT SHEET #3--RATE SEWING MACHINES

Your sewing machine is a critical part of your career success and the center of your operation. Choose your machine with care; it could make or break your business. Use the guidelines below to rate four different brands of sewing machines. Rate each machine on a scale of 1 to 5 on ease and quality of performance by placing the numbers in the squares provided. Add factors that are especially important to you. At the completion of the project, total the points of each machine. The higher the total points, the better the machine.

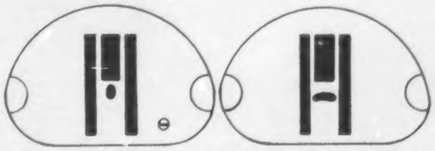
Rating:
5 = Excellent
4 = Good
3 = Average
2 = Fair
1 = Poor

NECESSITIES	Machine Brand Name and Cost			
	$	$	$	$
Operates easily (NOTE: This means no excessive changes in controls for various operations.)				
Zigzags				
Blind hems				
Buttonholes				
Sews on buttons				
Threads easily				
Presser foot changes easily				
Bobbin area cleans easily				
Needle lighted				
Two layers feed evenly (NOTE: Sew two long pieces of equal length together.)				

ASSIGNMENT SHEET # 3

NECESSITIES	Machine Brand Name			
Sews across crotch section on blue jeans				
Sews curves easily				
Sews single layer fluid fabrics without waves when sewn across warp, woof, and bias				
Sews together four layers of fluid fabric with minimum tension change				
Pivots on fluid fabric without skipping				
Comes with guarantee				
Additional personal preferences:				
TOTAL:				
EFFICIENT OPTIONS				
Markings on needle plate				
Free arm				
Feed dog lowering				
No presser foot adjustment needed				
Two speed				
Prolonged reverse without continuous pressure on control				
Knee lever to lift presser foot				
Guide on blind hem presser foot				
Cams				
Built-in button hole maker				

ASSIGNMENT SHEET # 3

EFFICIENT OPTIONS	Machine Brand Name			
Full looking embroidery patterns				
Two throat plates (one with small hole for fluid fabrics) 				
Additional personal preferences:				
TOTAL:				

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

ANSWERS TO ASSIGNMENT SHEETS

Assignment Sheet #4

Sales No.	Amount of Sale	Amount Rec'd	COIN					BILLS		
			1¢	5¢	10¢	25¢	50¢	$1	$5	$10
1	$ 2.33	$ 3.00	2	1	1		1			
2	$ 7.88	$20.00	2		1			2		1
3	$ 3.07	$10.00	3	1	1	1	1	1	1	
4	$ 3.00	$ 5.00						2		
5	$ 7.14	$20.00	1		1	1	1	2		1
6	$ 8.12	$10.00	3		1	1	1	1		
7	$ .78	$10.00	2		2			4	1	
8	$12.40	$15.00			1		1	2		
9	$ 9.15	$20.15						1		1
10	$ 4.31	$ 5.50	4	1	1			1		

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

JOB SHEET #1--COUNT BACK CHANGE

I. Material and equipment

A. Various coins and bills

B. Cash register or simulated cash register

C. Customer

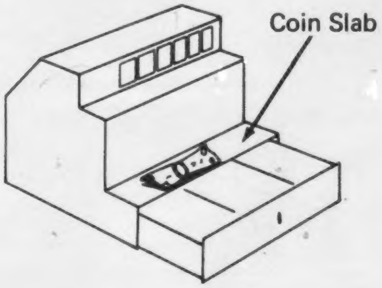
II. Procedure

A. Place money received from customer on coin slab while making change (Figure 1)

(NOTE: If you place money in the register before counting change, there may be a disagreement and you'll have no proof as to how much was actually given.)

(CAUTION: NEVER walk away or turn your back on an open cash register. Some people plan to distract you while having access to an open cash register.)

FIGURE 1



B. Repeat amount of sale and amount of money received by customer

Example: "Total cost, including tax, is $2.87. Two dollars and eighty-seven cents from $10.00 . . ."

C. Count money (change owed to customer) to yourself as it is taken from cash drawer, beginning with amount of bill and counting to amount given by customer

Example: If the customer owes $2.87 and gives you a ten dollar bill, you would say, "That will be two eighty-seven out of ten. Two eighty-seven, two eighty-eight, two eighty-nine, two ninety, three dollars, four, five, and five dollars makes ten. Okay? Thank you."

JOB SHEET #1

D. Make change with the least number of coins and bills

Example: Instead of two dimes and a nickel, give the customer a quarter; instead of seven ones, give the customer a five dollar bill and a two dollar bill or a five dollar bill and two ones. However, you would use smaller coins or bills if you are out of larger denominations

(NOTE: A good way to make change is to count to the nearest quarter and finish the dollar with quarters.)

E. Mention each new dollar denomination throughout to avoid making mistakes

Example: "That will be two eighty-seven out of ten. Two eighty-seven two eighty-eight, two eighty-nine, two ninety, three dollars, four, five, and five dollars makes ten. Correct? Thank you."

F. Count each coin and bill separately

Example: Do not lump all pennies together but count each one separately; lumping change together does not save time because most customers will take time to count the change anyway

G. Subtract any additional change given by the customer and begin counting back from that amount

Example: If the customer owes $2.87 and gives you $5.87, you would count back by saying, "Two dollars, three, four, and five dollars." If the customer owes $2.35 and gives you $5.50, you would reply, "Thirty-five cents out of fifty cents -- thirty-five, forty-five, fifty, and two dollars out of five -- two dollars, three, four, and five dollars. Right? Thank you."

H. Start over if interrupted or politely ask customer to wait for conversation until transaction is completed

I. Count change directly into customer's hand whenever possible

J. Never argue or accuse a customer of cheating

K. Cash check for other than the exact amount before receiving payment for goods and services

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

TEST

NAME ______________________ SCORE ____________________

1. Describe four advantages of a custom sewing career.

____

____

____

____

____

____

____

____

____

____

2. Name resources used to locate custom sewing jobs.

   a. ____

   b. ____

   c. ____

   d. ____

3. Name places to meet with potential customers.

   a. ____

   b. ____

   c. ____

   d. ____

4. Describe four possible problems in working with customers.

5. Complete the chart below on methods of determining labor cost by placing the correct method, advantage, or disadvantage in the blanks provided.

Method of Determining Labor Cost	Advantages	Disadvantages
a. ________	Possibility of handling more jobs, thus making more money if very skilled and quick at specific operations, such as buttonholes; ability to give customer specific estimate	b. ________
Paid by hour	c. ________	Necessity of keeping good records; possibility of overcharging customer if you are a slow worker; possibility of short-changing yourself if you work quickly
d. ________	e. ________	Possibility of putting customers "on the spot" and making them feel uncomfortable

6. Select from the list below factors that determine a satisfied customer. Place an "X" in the correct blanks.

______a. Stretchability of fabric

______b. Quality construction

______c. Construction cost in line with fabric quality

______d. Current style

______e. Coordination of fabric with pattern

______f. Correct fit

7. Select from the list below factors to consider when buying a sewing machine. Place an "X" in the correct blanks.

______a. Test machine stitching with a large fabric scrap of stiff fabric

______b. Inquire about guarantee

______c. Request a demonstration of machine's decorative stitches

______d. Look at two types of machines

______e. Request a loan machine or sew on it at store

______f. Talk with sales people about their experiences with particular machines

______g. Research sewing machine performance through consumer magazines

8. Select from the list below characteristics of a desirable sewing area by placing an "X" in the appropriate blanks.

______a. Adequate number of conveniently located electrical outlets

______b. In or very near main traffic flow

______c. Adequate lighting

______d. Access to window, television, and/or children's play center

______e. Wall within reach

9. Name factors to consider when organizing equipment and supplies.

a. ______________________________

b. ______________________________

c. ______________________________

d. ______________________________

10. Plan a sewing work area.
11. Write "Work Wanted" ad.
12. Rate sewing machines.
13. Count change.
14. Demonstrate the ability to count back change.

(NOTE: If activities 10-14 have not been accomplished prior to the test, ask your instructor when they should be completed.)

BUSINESS PRINCIPLES IN CUSTOM SEWING
UNIT VI

ANSWERS TO TEST

1. Description should include any four of the following:
    a. Job security--Clothing is almost always in demand everywhere
    b. Job demand--In most places, custom workers are at a premium
    c. Home business--Possibility of working at home allows the combination of child care and homemaking with a career
    d. Self-employment--Independence from a company allows development and use of your own techniques
    e. Economic factors--If you are good at your job, you will be in demand and may be able to name your own price
2. a. Want ads
    b. Fabric stores
    c. Word of mouth
    d. Good reputation
3. a. Fabric store that may have recommended you to the customer
    b. Customer's home instead of your home
    c. Your home while a few friends are there
    d. Public place
4. Description should include any four of the following:
    a. Customer wants garment finished in three days or less
    b. Customer has unreasonable attitude about cost of your labor
    c. Customer buys pattern sized too small and requests an overall enlargement alteration
    d. Customer buys pattern sized too large, not realizing the pattern already includes ease
    e. Customer does not buy enough fabric
    f. Customer does not bring thread, zipper, or interfacing, expecting you to supply it

5. a. Paid by job

   b. Possibility of underestimating the difficulty of working with fabric or pattern, resulting in underpayment

   c. Ability to give customer wider range in estimate; assures at least minimum wage

   d. Paid by customers' estimates of garments' worth to them

   e. Possibility of making more money than if paid by the job or by the hour

6. b, c, e, f

7. b, e, g

8. a, c, d, e

9. a. Arranging equipment so a minimum of reaching and movement is required

   b. Using clear plastic boxes when storing bobbins, patterns, trims, fabric, thread, and other supplies

   c. Having pegboard within reach while sitting at machine

   d. Using small boxes or built-in dividers in drawers

10. Evaluated to satisfaction of the instructor

11. Evaluated to satisfaction of the instructor

12. Evaluated to satisfaction of the instructor

13. Evaluated to satisfaction of the instructor

14. Performance skill evaluated to satisfaction of instructor